KINEMATOGRAPH WEEKLY

Kine Weekly

AUGUST 2, 1962
Vol. 543 No. 2861

Registered at the G.P.O. as a Newspaper

2/6

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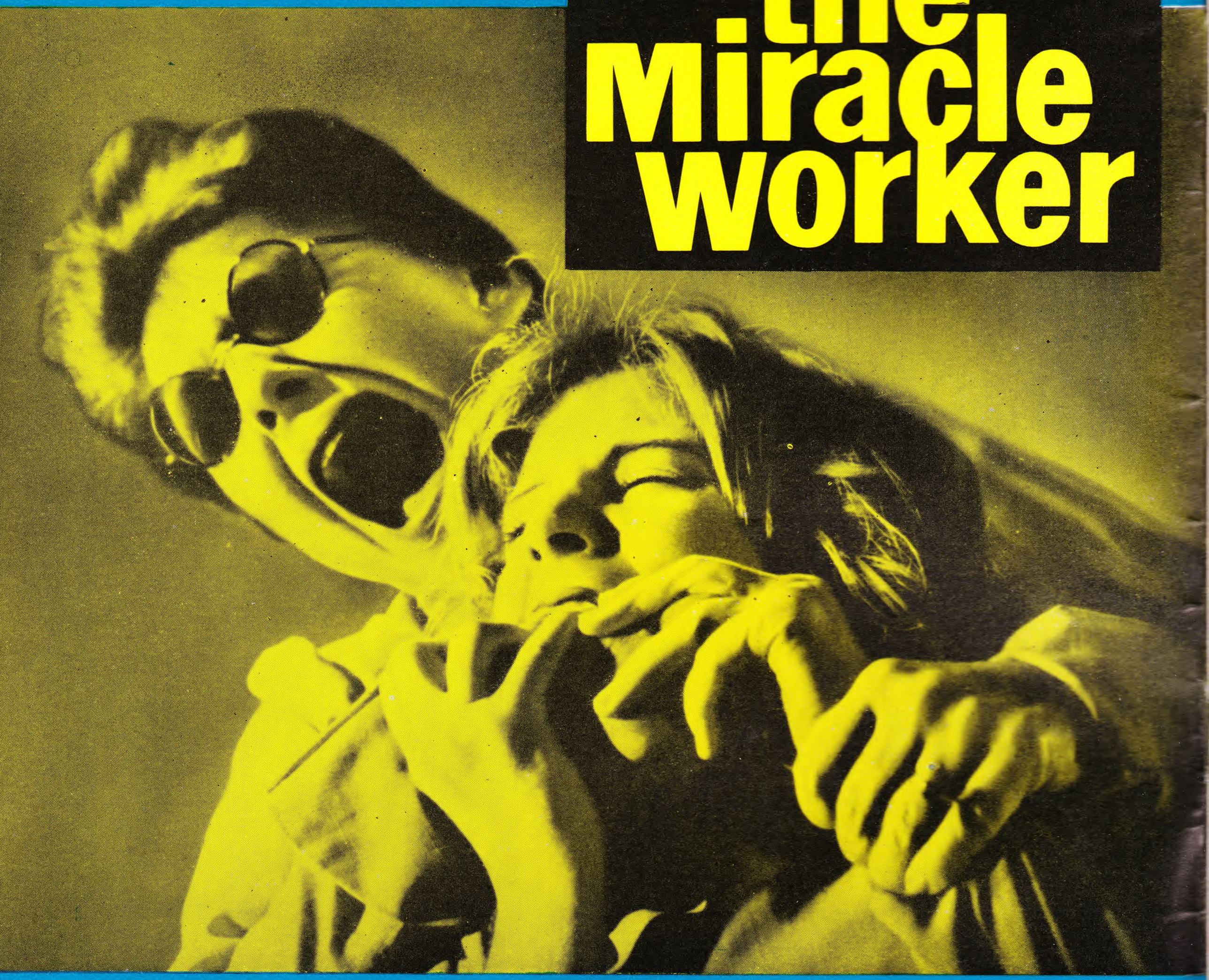
GET IN THE PAYBOX SWIM WITH

"BEN-HUR"
"KING OF KINGS"
"LIGHT IN THE PIAZZA"
"THE FOUR HORSEMEN OF THE APOCALYPSE"
"ALL FALL DOWN"
"POSTMAN'S KNOCK"
"GUNS IN THE AFTERNOON"
"VILLAGE OF DAUGHTERS"
"SWEET BIRD OF YOUTH"
"BOYS' NIGHT OUT"
"I THANK A FOOL"

KINEMATOGRAPH WEEKLY
August 2, 1962

a mighty motion picture experience...
touch it... sense it... feel it...
you can't forget it

the Miracle worker



STARRING

Anne Bancroft

INTRODUCING

Patty Duke

Victor Jory

Andrew Prine Inga Swenson Kathleen Comegys

Screenplay by
William Gibson based upon his stage play

Directed by
Arthur Penn

Produced by
Fred Coe

Music composed by
Laurence Rosenthal

CERT
X

UNITED ARTISTS

BAMBOO
SALTED NUTS
The
World's Best

Kine Weekly

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No. 2,861 Thursday, August 2, 1962 Vol. 543

PACKED WITH INFORMATION
KINE and TV YEAR BOOK 1962
from
THE PUBLISHER, KINE WEEKLY
6 Catherine Street, W.C.2

NEWS HIGHLIGHTS...

PAY-TV TRIAL?

OPENING the debate on the Pilkington Report in the House of Commons on Tuesday, the Postmaster-General said that the Government believed there were arguments for pay-tv, and "they were giving further thought to the possibility of experiment."

INTO TELEVISION

THE feature film production partnership of Julian Wintle and Leslie Parkyn is moving into television film-making.

Wintle and Parkyn are joint-directors of a new company, Independent Artists (Television) Ltd., which has been formed "to carry on the business of film producers, etc."

The new company is, of course, quite separate from Wintle and Parkyn's existing company, Independent Artists, through which they have made their feature films, with Beaconsfield Studios as their headquarters.

BALCON FILM

AMONG the films Sir Michael Balcon is planning to follow "Sammy Going South"—now being filmed at Shepperton after locations in Africa—is "Don Among the Dead Men."

Based on C. E. Vulliamy's novel, "Don Among the Dead Men" is a macabre comedy set in a university community. It is hoped production will start early next year.

The film will be backed by Pax Films which operates with the pooled resources of the Bryanston Group and Britannia Films.

Assigned to the script is Andrew Sinclair, author of the best-seller "The Breaking of Bumbo."

CO-PRODUCTIONS

A NEW company, Mirix Films, has been registered for the purpose of co-production when it becomes practicable. Philip Kutner, Sydney Michaels, of Miracle Films, and Felix de Vidas, of Felix Films of Paris, are directors of the company.

The intention is to make pictures for the international market if and when the government makes co-production agreements with Continental countries, France in particular.

1963 ROYAL FILM PERFORMANCE

The Queen Mother is to attend next year's Royal Film Performance.

An announcement from the CTBF states that it will be held either in February or March.

The CTBF hopes to announce the actual date in a few weeks.

NFFC has best ever profit of £49,564

FOR THE second year in succession the National Film Finance Corporation has made a profit—and it has jumped to £49,564 from £18,441. Shares of profits received during the year from successful films are, at £323,952, the highest for any year in the corporation's history.

On the other hand, the gross provision made for losses on loans amounts to £219,531, compared with £95,893 last year.

The annual report for the year March 31 goes on to say that bad debts recovered, at £50,189, are unusually high. This is because Group 3 films made between 1951 and 1955, the residual rights of which now belong to the corporation, produced unexpected net receipts of £44,854.

The adverse balance on interest is £62,279 compared with £53,419 last year, and £40,750 in 1960.

The deterioration has continued, states the report, "because of the burden which the corporation has to bear in paying the Board of Trade interest on 'dead' money." This is cash borrowed from the Board of Trade which the corporation has lost.

The year's profit has reduced the corporation's accumulated deficiency to £4,062,986; it has also reduced the average annual rate of loss during the corporation's life (excluding the net charge of £2,665,531 in respect of the loan to the old British Lion Company) from £120,000 to £107,500.

Main contributors to the corporation's record share of profits were, in alphabetical order: "Carry on Nurse," "The Colditz Story," "Dentist in the Chair," "Expresso Bongo," "Happy is the Bride," "I'm All Right Jack," "League

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Seven Arts has 50 films scheduled

SEVEN ARTS PRODUCTIONS now has more than 50 pictures either shooting or in active preparation to start within the next year, according to Ray Stark, senior vice-president in charge of production.

"In an era which finds the biggest studios diminishing their motion picture schedules, Seven Arts now has the greatest programme of production of any company in film history," said Stark, who was in London for talks this week.

On August 7, when "Tamahine," starring Nancy Kwan in the title role, starts under the direction of Philip Leacock at Associated British Elstree studios, Seven Arts will have three major feature films before the cameras over here.

The other two pictures, both at Shepperton

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NATKE ratifies new agreement with CEA

NATKE's executive council has decided to ratify the recommendations of the committee which has negotiated a new agreement with the CEA. The agreement is expected to be ratified by the CEA at a special meeting of the general council, probably on August 8.

Wage increases for male employees are from 7s. 6d. to 15s. per week; female employees 3s. to 7s. 6d. Full-time employees after five years' service will get an extra three days' holiday each year.

The sick pay clause has been amended to allow for six weeks in any one year; limitation of spread over duties: in certain cases a five-day week for male employees.

Schedule of wage increases: "AA" grade projectionists 15s., other males 10s., probationers and junior males 5s.; females 4s.; cashiers 7s. 6d.; "A" projectionists 13s. 6d., other males 8s. 6d., probationers and junior males 5s., females 4s., cashiers 6s.; "B" projectionists 10s., other males 8s., probationers and junior males 5s., females 3s. 6d., cashiers 5s.; "C" projectionists 8s. 6d., other males 7s. 6d., probationers and junior males 5s., females 3s., cashiers 4s., cleaners, all grades, increase 1½d. per hour.

Sir Tom O'Brien told KINE. that he had been authorised to write to the CEA and state his union's views concerning the cost of living clause, the regrading of cinemas and union membership.

Locarno awards

TWO British films received awards at the Locarno international film festival. "Reach For Glory," a Blazer film, distributed in this country by Columbia, received a Silver Sail, and George Dunning's "The Apple" won the best animated film diploma.

The Grand Prix, a Golden Sail, went to "Un Coeur Gros Comme Ca" (A Heart as Large as That), which was one of the official French entries.

Viewpoint

REVOLUTION ON TRIAL

THIS week the "revolutionary" release pattern adopted by The Rank Organisation's Theatre Division for Walt Disney's "Bon Voyage" and Ivan Foxwell's production of "Tiara Tahiti," a Rank release, gets under way.

The plan has been widely discussed by the trade and is regarded with mixed feelings both by exhibitors and distributors.

Although the scheme permits an earlier play-off, some subsequent-run exhibitors are not convinced that it will bring them benefits.

There is, too, a certain amount of scepticism amongst distributors.

Some distributors are frankly opposed to the 100 print, saturation release pattern on the grounds of economic practicability in view of the high print cost, and this has prompted a re-examination of the KRS release plan which is more economical in the usage of prints.

An advance

So far as London is concerned, the Rank arrangement for a two-leg release, North and South of the Thames, is an advance from the three-leg pattern, but not an ideal arrangement.

In some quarters, however, there is preference for an overall London release, arranged on a phased pattern, in two stages, spread over two weeks, if the difficulties of reaching agreement between exhibitor interests can be overcome.

An overall London release in a period of a week is another idea being canvassed.

Nothing ventured, nothing gained, as the saying goes.

Analysis of the Rank experiment will not be possible until after it has run its course by mid-September. It should provide ammunition for a full-scale trade discussion to determine a new pattern that is generally advantageous to the industry and within the realm of practical economics.

KINEMATOGRAPH WEEKLY

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Editorial: 161 Fleet Street, London, E.C.4. Telephone Fleet Street 5011

Advertising: 161 Fleet Street, London, E.C.4. Telephone Fleet Street 5011

Publishing: 6 Catherine Street, London, W.C.2. Telephone Temple Bar 2468

Telegrams: Kine. Southernwood, Rand, London. Cables: Kineweek, London, E.C.4

Supplements: Ideal Kinema, published monthly; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year.

PUBLISHED BY LONGACRE PRESS LTD

Long Shots

ELLIS PINKNEY set the machinery in motion to call a special meeting of the CEA general council as soon as he heard the news that the NATKE national executive council had accepted the terms of the new agreement on wages and working conditions for cinema employees.

The meeting is expected to be held on Wednesday, August 8.

As it is the week of the August Bank Holiday, and a number of GEC delegates are holiday-making, it is not thought that the meeting will be fully attended.

As a matter of fact, the ratification of the agreement is the only item on the agenda.

On Monday, the day before the Commons debate on the Pilkington report, the CEA's pay-tv committee, headed by Douglas Richards, met members of the Conservative Party's radio and television committee to discuss the association's anti-pay-tv views.

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A LOT of names have been bandied about as likely candidates for the presidency of 20th Century-Fox, in succession to Spyros Skouras, but Darryl Zanuck has accepted the task, as a lot of people expected.

Despite Zanuck's preference for independent production, it is not surprising that he has accepted the challenging responsibility of steering 20th Century-Fox into calmer waters, in view of his interest in, and long association with, the corporation.

The board meeting at which Zanuck was elected was a hectic one, according to my New York correspondent.

Zanuck's lawyer, Louis Nizer, has stated that Darryl offered to serve as president for 18 months at a salary he is receiving now as a part-time consultant to 20th Century-Fox. He has also given the company an option on his services for an additional two years.

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IN ACCEPTING the chairmanship of the board of directors, Spyros has indicated that he will be as active in the corporation's affairs as hitherto.

In the 20th Century-Fox organisation there is considerable satisfaction over Zanuck's appointment and the enlargement of the board to include more active film-makers.

It is considered that the influence of the producers on the board will have a profound effect upon 20th Century-Fox's fortunes, thus safeguarding the corporation from a stockholders' battle for the assets.

Morale is much higher in Soho Square.

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IT IS hoped that some good, usable product will emerge from the new distribution company, Anglo-Canadian, headed by Bill Gell and George Brown, through its association with the Canadian enterprise, Commonwealth Film Productions, located at the new Hollyburn Studios, Vancouver.

The plan for six pictures a year, visualises four from the Canadian end, about the capacity of the new studios, and two made in Britain.

George Brown will continue with his other production interests.

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GLAD to hear from Michael Bromhead, general manager of Lion International, that "Only Two Can Play" is making a great impact in the U.S, following its outstanding success in Britain.

He had just received a report that the Peter Sellers picture had grossed the astonishing total of 13,006 dollars in the opening week at the MacArthur Theatre, Washington.

Thus it has broken a house record that has stood for eight years. A remarkable achievement!

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"THERE is the next vice-president of the CEA." That was the comment I heard after Peter King, chairman of the London and Home Counties branch CEA, had delivered his report to the half-yearly meeting of members, and his speech at the luncheon which followed.

Peter, erudite, a young progressive, and courageously forthright, was heartily congratulated by the elder statesmen of the branch.

The report is dealt with on another page. The speech, fluently delivered, containing a nice turn of phrase here and there, and some caustic comment on the irritants experienced by exhibitors, also offered a suggestion which, if not entirely novel, makes a talking point.

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SAID Peter: "The CEA, whilst undoubtedly fulfilling a most useful and probably indispensable function, has tended in the past to devote too much of its energy to causes of a negative character. We band together when anything of a restrictive nature is mentioned."

He cited, as examples, FIDO, entertainments tax, the Sunday charity levy and pay-tv.

Agreeing that action on those issues was necessary, Peter went on to say that, nevertheless, he found the predominantly defensive attitude of the association "somewhat disturbing and somewhat unimaginative."

There are, he said, so many other important things that face the industry—"positive, active things that we could do in a united manner, rather than negative kinds of things, on which we have tended to concentrate in the past."

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HE SUGGESTED that independent exhibitors should get together to discuss ways and means of making their cinemas more attractive to the public.

Perhaps this could be achieved through some form of co-operative—"for the purpose of buying or for some imaginative schemes of development."

Peter obviously has in mind some sections of the retail trade where this sort of thing is happening, for he said: "The co-operative venture is tending to happen to a greater degree today."

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IT MIGHT be the key to the future of small exhibitors, he suggested.

"The small exhibitor has one advantage over the funds of capital, the funds of personnel and the funds of imagination on which the circuits can draw.

"The man who runs his cinema personally knows the local authority, the local Chamber of Commerce, the Rotarians and the Churches.

He has an intimate contact; he has, or should have, the feel of the town."

If this kind of knowledge could be combined with capital and resources, a new type of business, a new type of entertainment centre, could emerge, he said.

Conceding that the notion might not be practical, Peter said: "But it is, I would submit, an example of the line of active, aggressive thought that we should be pursuing."

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THE CINEMA, he said, no longer occupies a unique position as an escape from drab homes and monotony.

"Today it was bowling and bingo; skating and skiing; concerts and coffee bars. It's a swinging, twisting, guitar plucking, exhaust-popping, coke-swilling era.

"It is the time of the hep, the cool, the trad and the pop. And if we don't get with it Daddy-O, we're dead!" he declared.

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IT WAS easy and dangerous and wrong to equate doleful pessimism with practical realism, Peter declared.

"Given a half-occupied cinema the pessimistic exhibitor is the one who describes it as half-empty; the optimistic exhibitor describes it as half-full; but the realistic exhibitor says,' How do we set about filling the remaining seats '."

And to ram home his point Peter declared: "Let us think more in terms of film industry attack rather than film industry defence.

"Let us consider ourselves not so much as an association of exhibitors but more as a company of showmen.

"Let us think more in terms of how to attract the public to our cinemas rather than how to keep them away from rival forms of entertainment."

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J. C. LOCKWOOD, chairman of the Essex County Council's licensing committee, had some words of comfort for the trade people at the lunch.

"I am prepared to take a very large bet that before very long the Sunday tax, or levy, will come off," he said. "I feel certain about that," he added, expressing a personal opinion.

At one time, he said, all the licensing authorities were very much in favour of the levy, but now there is a great deal of feeling the other way.

"There are certain authorities dead against it," he went on. "Some, such as my own council, have divided opinions.

"But don't give up your fight—bother everybody until they give way," he urged.

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ON BEHALF of the branch, Sydney Lewis presented the traditional gift to the immediate past-chairman—on this occasion an inscribed gold wrist-watch for popular Arthur Spencer-May.

Sydney said he was glad that Arthur's father had been able to attend, and imagined how proud he was of his son.

Sydney mentioned the close partnership of father and son in business ups and downs over a period of 31 years.

Somewhat overwhelmed by the warmth of Sydney's tribute, and the applause of the assembly, Arthur expressed thanks for two generous gifts—the gold watch and the esteem of colleagues.

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JIM POOLE, I hear, made a deep impression at the City Chambers, Edinburgh, last week, and local exhibitors, and indeed the trade generally, have reason to be grateful to him.

He was one of a large deputation of local exhibitors which was received by the Town Council to discuss its request for a ban on smoking in cinemas.

After Graham Salmon had outlined the difficulties and dangers of such a course, Jim touched on the human and practical side of the issue with such splendid effect that he was accorded a prolonged round of applause by the entire council.

The council, I am told, will not now press for a ban.

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THE SEEKERS of an inquiry into "monopolistic tendencies" in the trade; the report of the Pilkington Committee and the anti-pay-tv campaigners were attacked—probably in sorrow more than in anger—by John Davis at the dinner given last week by the Army Kinema Corporation for executives of the trade.

Mentioning the use of "that wonderful word duopoly—"I am not sure what it means," Mr. Davis said, "It is perhaps the first time that ABC and Rank have ever been coupled together on the same side."

And of the call for an inquiry into the trade, he declared, "What is likely to be proven is that the third release died through lack of product and not through any sinister activities of either ABC or Rank."

He added: "Perhaps it would not be inappropriate to mention here—and the renters present will particularly appreciate my point of view—that monopoly and monopolistic actions do not necessarily stem from size alone."

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FROM the Pilkington report he had gained the impression that the BBC had been painted "whiter than white;" that so far as commercial television was concerned profit was regarded as a nasty word and advertising as unthinkable.

"But I am old fashioned enough to believe in profit," he said. "We are living in an affluent society; how could it exist without profits?"

Advertising, he contended, served a necessary purpose. "How can business survive and industry flourish if they do not advertise their products?" he added.

He went on to suggest that the Pilkington Report was really saying that the public is not capable of judging for itself. "But I believe that the public is not as foolish as some people think," he said.

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FINALLY, pay-tv. There were those in the trade who wanted a trial and those who were against it at all costs, Mr. Davis observed.

"I believe it should be given a trial to find out whether it is acceptable to the public in terms of money and for many other reasons," he said.

And recalling the earlier organised opposition to commercial television he remarked, "I wonder if those who wanted to hold back the clock had had their way, how much better the film production industry might have been today?"

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IN RAISING these matters of sharp controversy, Mr. Davis was responding to an invitation to speak about trade problems.

He certainly added piquancy to the gastronomical pleasure of the hospitality extended by the AKC to the trade as a token of thanks for industry co-operation and assistance to the corporation.

The AKC, said Mr. Davis, was one subject about which there was no controversy in the trade. The industry was united in its willingness to support the AKC in its work.

Paying tribute to the part it played in helping to maintain morale in the Army, Mr. Davis said that not only the Army, but the public owed a debt of gratitude to the corporation and its staff for a job well done.

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THE TRADE guests were warmly welcomed at the dinner by the AKC's president, Sir Richard Goodbody.

Sir Louis Gluckstein, chairman of the board of management, gave some interesting facts about the AKC for the edification of those not completely *au fait* with its function, the extent of its operations and the limitations imposed upon it.

Although dealing with hard facts, Sir Louis was entertainingly amusing.

It was illuminating to hear that since 1946 some 233 million had paid to see films in AKC cinemas. Despite the contraction of the Army, AKC admissions were about 7 million last year and the turnover was in the region of £1½ million.

As Sir Louis observed: "The AKC is a quite respectable size body."

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HE mentioned that the Army had been reduced by 27 per cent. since 1958, but attendances had declined by only 11 per cent.

This indicated that the AKC had not only managed to attract a higher proportion of soldiers and their families, but were inculcating in them a wish to go to the cinema.

He hoped that would be to the advantage of the industry when the soldiers left the service.

The AKC, he said, had been compelled to close a third of its cinemas, but still operated 109 up-to-date and comfortable buildings, fitted with the latest and finest equipment.

Sir Louis paid tribute to the AKC's managing director, General N. V. (Tim) Watson — "without whom it would have been impossible for the corporation to make the progress it has."

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ARTHUR WATKINS, BFPA president, was listed as the tailender in the batting order of speeches. He was in sparkling form, reminiscing about his early experiences of school and the OTC, and talking about his pet subject, cricket.

But Lord Archibald, FBFM president, felt compelled to have the last few words. He

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BFPA STILL WANTS TO MERGE WITH FBFM

Members of the BFPA have heard, "with considerable regret," that the FBFM Council has decided not to proceed with plans for a merger between the two associations.

A statement issued by BFPA says: "The BFPA is aware of the greatly increased strength both at home and abroad which would have resulted from a merger of the two associations whose aims are in so many respects identical, and the corresponding dissipation of resources resulting from the continued maintenance of two separate bodies.

"The BFPA will continue to strive for that united body representing British production, which the logic of the situation so clearly demands, and will welcome any further discussions with FBFM in furtherance of this aim.

KINE. understands that the FBFM door is not tightly closed on this matter.

News of the Week

New distribution company links with British Lion

A NEW distribution concern, Anglo-Canadian Film Company, has been formed in Britain and will release its product through British Lion. The company will handle films made at the recently constructed Hollyburn studios in Vancouver, British Columbia.

The managing director of Anglo-Canadian is William V. Gell; co-directors are George H. Brown and G. I. Barty-King.

Anglo-Canadian, in co-operation with Commonwealth Film Productions, will make four to six major feature films a year.

President of Commonwealth, a Canadian company, is Oldrich Vaclavek.

All pictures made at Hollyburn will be distributed by Anglo-Canadian in association with British Lion and Lion International in the eastern hemisphere, and by Intercontinental Pictures in the western hemisphere.

The first film to be made at the new studio, "The Sweet and the Bitter," starring Yoko Tani and Paul Richards, started production in June. Produced and directed by James Clavell, it should be completed by October.

Hollyburn, where all the equipment is British, has three big sound stages and office blocks; a dubbing theatre remains to be completed. It is the first major studio to be built in Western Canada.

Three more subjects are in preparation: "Mirage Island," "High North" and "Windigo." These three and the first production all have Canadian backgrounds.

At a later stage co-productions in Britain are contemplated.

UK entry picked for £2,000 film contest

"AFRICAN AWAKENING," a film made by World Wide Pictures for Unilever, has been selected as the United Kingdom entry for the Kalinga Film Prize. This UNESCO award of £2,000 sterling will be made, with the help of an international jury, to the director of a feature film or feature-length documentary produced during 1961-62 "judged to contribute most effectively to public appreciation of an outstanding achievement resulting from international co-operation in education, science and culture."

The film tells the story of educational progress in West Africa which led up to the achievement of independence by Ghana, Nigeria and Sierra Leone.

The winning film will be announced at the 12th Session of the general conference of UNESCO in December.



LEVY EXEMPTION LIMIT GOING UP

The exemption limit for levy is to be raised to £300 from the present limit of £250.

Frederick Erroll told Eirene White, chairman of the Labour MPs' film group, in the Commons last week, that he has accepted the recommendation of the Cinematograph Films Council to raise the limit so that exhibitors' liability to pay will start when their box-office takings in any week exceed £300.

He promised to bring the necessary amending regulations before Parliament "at the first practicable opportunity," which he expected would be next November.

ABC's Midlands bowl will cost £300,000

ABC is to build a new £300,000 centre at Stirchley. It will be erected over the car park adjacent to the Pavilion cinema and will have 28 lanes.

Work on the project is to start within the next two weeks and is expected to be completed by March 1963. The new Bowl will be built on stilts and will share a common entrance with the Pavilion cinema. To accomplish this, the existing theatre foyer will be completely remodelled.

Panton appointments

PANTON Film Distributors has appointed V. H. Sellwood in charge of publicity and advertising. He will co-ordinate all press and promotions with emphasis on showmanship planned to assist all exhibitors.

Noel Crickett has been appointed sales executive for the Liverpool, Leeds, Manchester territories.

Crickett, who has recently returned to this country from Australia, can be contacted at 10 Walsingham Road, Broadgreen, Liverpool 16.

Publicity will be based at the London address —Broadmead House, 21, Panton Street, London, SW1, phone Trafalgar 1394/5 or 7681.

ABC reopens cinema

ABC's New Royal, Manchester, is to reopen as a cinema on August 27.

Bingo was operated at the hall, which has 1,145 seats, in the short time since it closed. Now, following requests, ABC has decided to put back films, to give the public opportunity to attend the cinema again.

ZANUCK IS NEW PRESIDENT OF 20TH-FOX

DARRYL F. ZANUCK has been elected president of the Twentieth Century-Fox Film Corporation by its board of directors. Spyros P. Skouras, president of the company for the past 20 years, was designated chairman of the board.

The board was enlarged from 11 to 15 and four new directors elected to the new seats were Darryl F. Zanuck, William Wyler, Arnold Grant, attorney, and Francis Levien, business executive.

Zanuck stated, "As a founder of 20th Century-Fox, and its largest single stockholder, I accept the presidency not only as an honour but as the greatest responsibility of my motion picture career. I believe that a sense of reality must precede achievement, and I have no illusion about the present plight of the company. It has not only suffered disastrous losses in theatrical production and distribution in the past several years, but the loss from these activities for the first half of this year (partly offset by profits from other departments) will be approximately 10 million dollars.

Great assets

"But the company has also great assets and even greater potentialities and I am determined to apply all my strength, resourcefulness, and knowledge to restore 20th Century-Fox to pre-eminence.

"The motion picture industry has changed so radically in the past decade, that old traditions for production, studio operations, and domestic and foreign distribution are not only inefficient, they are obsolete.

"I shall in the near future announce a complete streamlining of these activities and appropriate measures for television production, record departments and other ancillary activities of our world wide organisation. It is time for 21st century methods for 20th Century-Fox.

"To the theatre owners in this country and all over the world, I pledge a continued flow of motion pictures combining the highest possible standards of box-office attractiveness and artistic quality.

"Theatre owners know the great tradition of our company. They revere and respect Spyros Skouras, whose courage and foresight in adopting CinemaScope gave stimulus to the whole industry. We shall have the benefit of Spyros Skouras's experience and inspiration."

'Term of Trial' for Venice

"TERM OF TRIAL," a Romulus production for Warner release, will be the official British entry for the Venice International Film Festival from August 25 to September 8.

The film was produced by James Woolf, directed by Peter Glenville, and stars Sir Laurence Olivier, Simone Signoret, Terence Stamp and Sarah Miles.

Question on news ban

IN THE House of Commons today (Thursday), John Dugdale (Labour, West Bromwich), was to ask R. A. Butler whether the advice of the Home Office is sought by the Film Censorship Board of Northern Rhodesia when deciding whether to ban the distribution of newsreel films.

CEA BRANCH REPORTS

Peter King attacks whittling away of Pilkington

LONDON AND HOME COUNTIES.—Outspoken comments about the apparent whittling away by the government of the Pilkington tv conclusions; the "outrageous" future demands by the PRS; the "legislative lunacy" for Sunday opening; and the shortage of third release product were made by Peter King in his report to the half-yearly general meeting.

King also gave a comprehensive survey of industry matters which had arisen in the six months since the last branch meeting.

Third release.—The key problem of the third release was "trying to fill a quart of cinemas with a pint of product," said King.

Referring to the questionnaires sent to exhibitors, who might in any way be dependent on the third release, he said that whatever views one might have as to the useful practicability of this scheme there could be no doubt that the most sincere thanks were due to J. W. Davies.

Pilkington report.—The effect of the Pilkington report, said King, was at least as interesting as its contents. It was perhaps unfortunate that the report itself tended to give the impression that it wished to impose a form of cultural dictatorship. Already it seemed that the government was seeking to whittle away the conclusions reached.

He said that the question of pay-tv was a matter where the members of the CEA were not at one. He did not think that the association had ever pretended to arrogate to itself the right to decide what was or was not in the public interest. He was equally sure that the minority in the association in favour of pay-tv had never made such a claim. What was relevant, he said, was that the Pilkington Committee was acting in the public interest and had decided against pay-tv.

Bricks and mortar

Theo. Fligelstone said that he had read the remark by Douglas Richards that 90 per cent. of cinemas would close if pay-tv ever became a fact. He reminded the branch of comments by Spyros Skouras at a CEA conference when Skouras said if ever pay-tv was a fact it would only be a question of bricks and mortar so far as the cinema was concerned. "So we are not alone in that position," he said.

Fligelstone was pleased to know that the association would make every effort to oppose the serious menace.

Statutory levy.—Peter King said that the producers' associations were not inclined to support the CEA's request for an increase in the levy exemption limit from £250 to £300 without a corresponding increase in the level payable by cinemas taking in excess of £500 per week. The CEA took the view that this compensating increase was unjustifiable and its necessity not proved.

The association took the view that an increase in seat prices would more than compensate for any possible fall that might take place if prices remained unaltered. The association was still working to achieve the uplift in exemption.

William Morris asked if the branch could evolve a scheme to bring the levy problems to a head.

Peter King repeated that the CEA was still working to achieve the uplift in exemption.

Ellis Pinkney referred to the question to be asked in the House of Commons on the following day, and forecast that the reply would be raising the exemption limit from £250 to £300, but that the Parliamentary timetable would not allow it to happen immediately. It would be done as soon after the recess as possible.

Quota.—Representations had been made by the association, said King, in so far as those theatres entirely dependent on a third release were concerned. It was difficult to see how certain theatres to whom restricted product was available could be expected to attain the requisite quota. The 1963 position was still uncertain and the CEA would continue to press the Board of Trade on this point.

PRS.—"The PRS demands for the future are so outrageous as to be almost beyond belief," said King. He illustrated how fantastically unrealistic any demand for further increases would be by giving these statistics: In the five years from 1955 to 1959 exhibitors' net takings fell 19 per cent. Their admissions fell over 50 per cent. Yet in that period the PRS fees paid went up 21 per cent. From 1950 to the end of 1961 the average fee paid per cinema had also increased very substantially.

King hoped that the PRS would appreciate the strength of feeling on the matter.

Sunday opening levy.—The real tragedy of the "Sunday cinema extortion," said King, was the fact that the CEA should have to dissipate any part of its efforts fighting this "illogical, hypocritical, unjustifiable piece of legislative lunacy."

Abolition

There can be no doubt, he said, that the abolition of this tax is but a matter of time. When that time came there was equally no doubt that it would be due in the main to the efforts of Sidney Lewis.

King hoped that the recent decision of the Berkshire County Council "to reduce the imposition to a nominal sum" had been noted.

Producers' panel.—The panel was set up last year to advise, when asked, producers in the preparation or contemplated preparation of productions on the exhibitors' point of view. King said the panel was first convened a few weeks ago and a number of members of the branch were represented.

He said it was a sad commentary on the rigid divisions within the industry that such a panel was necessary, and that producers were so often out of touch with the "consumer" side of the industry.

He referred to Carl Foreman's statement at the Bournemouth conference that he lived "in an ivory tower," and knew nothing about distribution and exhibition. He suggested that Foreman, together with some of his colleagues, came down from their ivory towers and tried a seat in the stalls.

He had no doubt that the undeniable success of "Guns of Navarone" came about despite and not because of Foreman's professed blissful ignorance.

Hooliganism.—The model by-law with regard to hooliganism was gradually being adopted more extensively, and Peter King hoped that exhibitors would avail themselves of it, and that certain magistrates would take a more serious view of the "anti-social louts."

FIDO.—It is still barking, said King, and the money we contribute to feed him is undoubtedly well spent.

Past presidents.—The proposal, put forward by the branch, with some modification, was eventually adopted. It would have the double benefit of retaining the knowledge and experience of past presidents on the Council while at the same time making room for some younger delegates.

In concluding his address to the meeting, Peter King thanked the branch in general, and the executive committee in particular, for the help, friendship and patience of members over the last six months. Arthur Taylor's assistance had been as invaluable and ungrudgingly given as ever he said.

Vigorous campaign wanted to combat pay-television

NORTH WESTERN.—Exhibitors must prosecute the case against pay-tv in the same way, and with the same vigour, as they waged the campaign against entertainments tax, said G. H. Lee at the meeting at Liverpool last week.

Lee said that in the tax campaign a great deal was accomplished by small exhibitors at local level, who took every opportunity of putting the industry's case to MPs. The same could apply with pay-tv.

R. H. Godfrey agreed this was the best way of tackling the matter. The CEA had already held a press conference and would be circularising the cinemas' case to MPs. Members would shortly be receiving the "necessary ammunition"—pamphlets now in the course of preparation—from head office and it was up to them to approach their local MPs.

"I think we have a good case," added Godfrey. "There is no evidence that pay-tv is required and we have a lot of people, including all of the members of the Pilkington Committee, on our side."

St. Helens S.O—Expressing disappointment that, although a good case on behalf of the CEA was well presented by counsel, St. Helens licensing magistrates had turned down an application for the extension of Sunday opening hours. R. White said it seemed that "cinema" was still a dirty word in the town. The case received a very cold reception. Although, perhaps, it was rather too much to expect the application to open the doors at 5pm and to screen from 5.30pm to be granted in full, it was hoped that the magistrates would have made some concession.

The meeting considered fallacious the argument that earlier opening of cinemas would undermine the "traditional English Sunday tea." In towns like St. Helens, Widnes and Wigan, where cinemas could not open until 7.30pm or 8pm, people travelled to centres where shows started earlier, to the detriment of local exhibitors.

R. H. Godfrey said between 80 per cent. and 90 per cent. of the cinemas which opened on Sundays started at 5pm or 5.30pm. In Liverpool cinemas opened at 4pm, and at Manchester 2.30pm. Obviously, the St. Helens magistrates did not appreciate that local people left home early to get to Liverpool.

Cine-bingo.—The meeting sympathised with S. C. Scowen whose application to make certain structural alterations at the Empire, Thatto Heath, for the purpose of cine-bingo under club rules was also turned down by the St. Helens magistrates. R. White said the branch had given every assistance to Scowan who, he understood, proposed to go ahead with the alterations, which he was quite entitled to do when the building was used for club purposes. The secretary, S. Dallow, read correspondence with Dr. L. Knopp who had written to the magistrates' clerk explaining the position.

Wigan S.O—It was reported that a deputation which had presented a case for a reduction in the Sunday opening levy at Wigan had received a sympathetic hearing and the result of the application was now awaited.



KINEMATOGRAPH WEEKLY August 2, 1962

20th CENTURY-FOX opens AUT

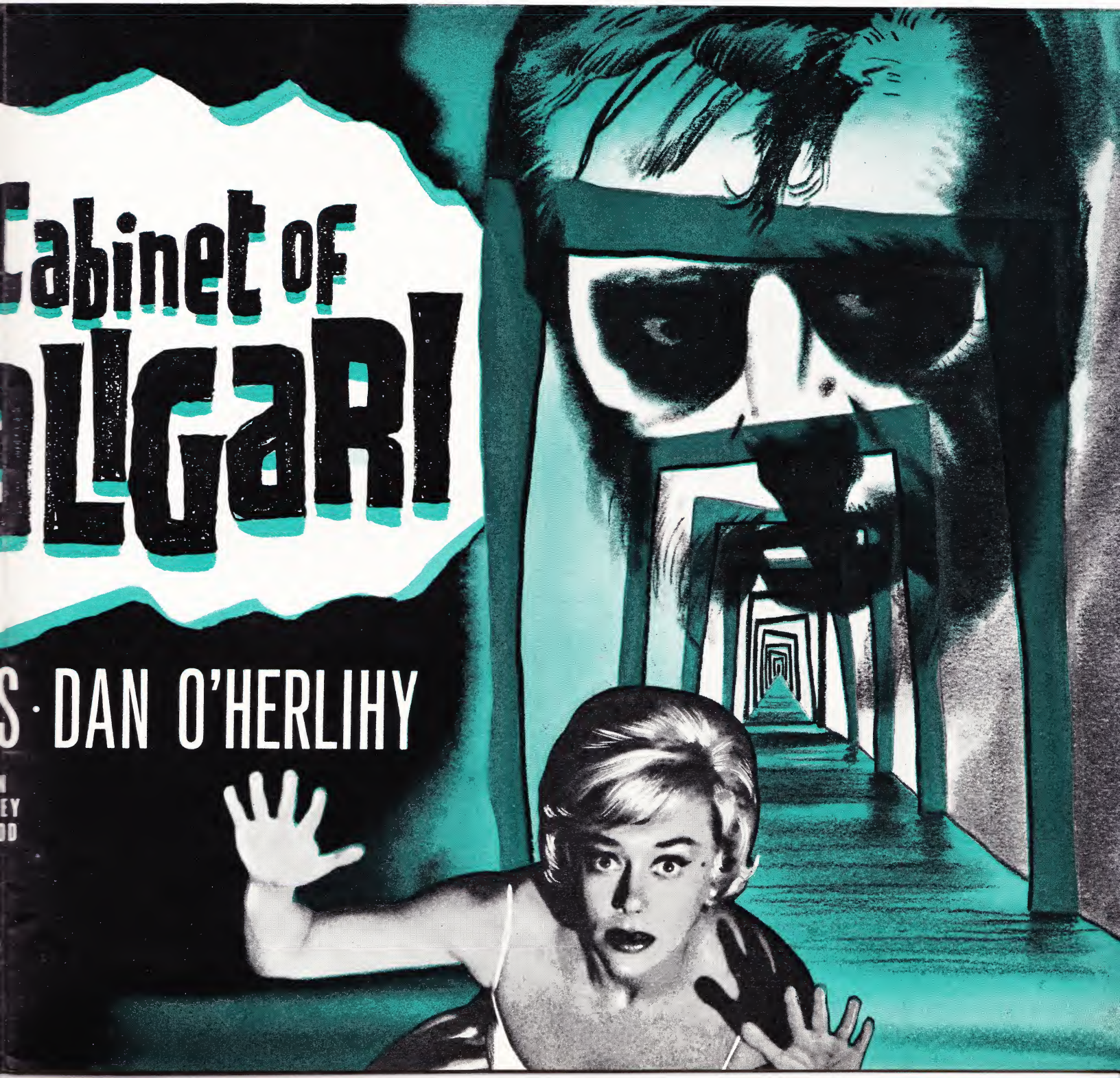
MONEY-SPIN

A SHATTERING EXPERIENCE IN SUSPENSE FROM ROBERT BLOCH, AUTHOR OF 'PSYCHO'!



UMN SEASON with a
WING mystery thriller-

N.W. LONDON RELEASE SEPT. 3rd



World Markets

'Cleopatra' could gross 250 million dollars—Skouras

NEW YORK.—Spyros Skouras, resiring president of 20th Century-Fox Film Corporation, in a surprise visit before several hundred exhibitors who were gathered at the company home office for a screening and showmanship seminar for "Five Weeks in a Balloon," forecast that the forthcoming release of "Cleopatra" could gross 250 million dollars and that theatres everywhere will make tremendous amounts of money when they play the film.

He revealed that he has seen five and a half reels of the picture and he labelled it the "finest film" he has seen. All planning of the company with regard to "Cleopatra," he stated, is aimed at making the most money possible with the release and the resulting gross should be "the greatest in the history of the business."

Skouras reported that while he will no longer act as president of the company, he expects to be actively concerned with all phases of the operation and he also expected to be working harder than ever before. As for the industry, he predicted that it had a greater future than ever before.

20th-Fox, he declared, is dedicated to one principle—to give exhibitors as many pictures as possible, the best pictures possible and to do the best job on selling them that is possible.

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TITLE of the programme presented by the motion picture department of the Seattle World's Fair was "The Fourteen Greatest American Motion Pictures."

The 14 films were selected through a poll of 292 film critics in the U.S. The chosen features were shown either on a morning or afternoon programme during each of the seven days.

The 14 films shown and the names of the producing companies are: "Birth of a Nation"—D. W. Griffith; "The Gold Rush"—Chaplin Studios; "Anna Christie"—MGM; "All Quiet on the Western Front"—Universal; "I Am a Fugitive from a Chain Gang"—Warner Bros.; "It Happened One Night"—Columbia; "David Harum"—20th Century-Fox; "Wuthering Heights"—Samuel Goldwyn; "The Wizard of Oz"—Metro-Goldwyn-Mayer; "Gone With the Wind"—David O. Selznick (MGM release); "Citizen Kane"—RKO; "Sunset Boulevard"—Paramount; "Shane"—Paramount; and "Seven Brides for Seven Brothers"—MGM.

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IN THE third major motion picture deal between 20th Century-Fox and Titanus Productions, the former has acquired the American and Canadian distribution rights for Titanus' "The Last Days of Sodom and Gomorrah," it was jointly announced by Goffredo Lombardo, president of Titanus, and Spyros P. Skouras.

The acquisition of this film from Titanus follows two other important distribution deals between the two companies within the past few months, those being "The Condemned of Altona," currently shooting on location in Pisa, Italy, and starring Sophia Loren, Maximilian Schell, Fredric March and Robert Wagner, and "The Leopard," now in production in Palermo, Sicily, and starring Burt Lancaster, Claudia Cardinale and Alain Delon.

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ROBERT L. LIPPERT reported to the Theatre Owners of America that in his opinion exhibitors will have to really get involved in the forthcoming production of films or suffer the consequences. The theatre owner and film producer thought that the exhibitor has never had the proper concern over the source of his picture supply and he predicted that at some time in the future the theatre-owner will find that he has little or no product to play in his "beautiful, well-equipped theatre."

The reason he gave for the alarming reduction in production activity in Hollywood is that it has become unprofitable to make pictures and the only cure seems to be for exhibitors to step into production actively.

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ARTHUR FREED has been named producer of the 35th annual Academy Awards presentations according to Academy president Wendell Corey. This will be the fourth successive year for Freed as producer of the "Oscar" show.

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ACCORDING to Arnold M. Picker, executive vice-president of United Artists, the final total gross of 335,619 dollars for three weeks achieved by the company's first "Premier Showcase" attraction, "The Road to Hong Kong," is the most positive confirmation that the new pattern of presenting films first run simultaneously on Broadway and in key theatres in the New York Area has been successfully launched. It bears out the thinking that great numbers of people will go to see first-run films if they are conveniently located in theatres near their homes at the same time that they open on Broadway.

Initial reports on the starting business of the second "Premier Showcase" attraction, "Birdman of Alcatraz" indicates that this is doing even better than "Hong Kong."

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THE GROSS garnered by American International Pictures so far this year represents over 150 per cent. of last year's figures according to president James H. Nicholson and vice-president Samuel Z. Arkoff.

They credited "Poe's Tales of Terror" which has grossed more than 750,000 dollars in New York and Southern California alone. "Panic in the Year Zero" also shows strength in initial engagements. When "Marco Polo," an August release, plays, it is expected to carry company grosses over the 200 per cent. mark.

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MILTON R. RACKMIL, president of Universal Pictures and Decca Records, and vice-chairman of the board of directors of MCA, has been selected as "Motion Picture Pioneer of the Year 1962" by the executive committee on behalf of the board of directors of the Motion Picture Pioneers according to Herman Robbins, president.

Rackmil's selection will be formally observed at the annual dinner of the Pioneers to be held at the new Hotel Americana in New York on November 19.—**Mel Konecoff.**

Titanus plans big new studio in Sicily

ROME.—Titanus Films president, Goffredo Lombardo, has announced a production expansion programme that will include construction of a large film and television studio on the northern coast of Sicily, near Palermo. The new Mediterranean centre should be in full-time operation within 18 months.

Lombardo said that after months of negotiations with Sicilian business and goverr nent authorities he signed papers in Palermo to establish Titanus-Sicilia Films, of which he is president. The company, with an initial investment of 10 million dollars, envisages the creation by 1964 of a vast production studio lot, sound stages, post-synchronisation studios, film processing, cutting and editing laboratories, music and recording studios, hotels, housing for personnel and a communications network in an area stretching from the seaside near Palermo to the mountains near by. The huge site for the production centre has already been selected and acquisition of land is now proceeding.

Purpose of the new set-up in Sicily, Lombardo disclosed, is to decentralise Italian film production concentrated in Rome. Last year, the producer stated, Italy made 231 motion pictures with the result that studios have been seriously clogged and producing costs driven upwards. Establishment of new production facilities elsewhere has now become an economic necessity for the booming Italian cinema.

Punjab festival for children's films

BOMBAY.—The Punjab Children's Film Committee is finalising arrangements to hold an International Children's Film Festival at Chandigarh during November. A number of delegates from foreign countries are expected to take part.

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DR. B. GOPALA REDDY, Minister for Information and Broadcasting, has announced in Bombay that arrangements would be shortly made for setting up a tv station in Bombay. The Government of India has already received offers to set up the station from UK, Japan and other countries.—**N. V. Eswar.**

Another new cinema for Cathay

SINGAPORE.—The Cathay Organisation is opening another new cinema this week at Batu Pahat, in Southern Malaya.

The cinema, the new Odeon, will have over 800 seats, and replaces the old Tye Kuan cinema (under 600 seats) which was demolished to make way for the new theatre.

The old Tye Kuan was originally built in 1927 as a Chinese opera hall.

1932-1962 link at Lewisham Odeon



Lord Morrison of Lambeth officially reopened the Odeon, Lewisham, on Sunday. He congratulated The Rank Organisation on having made a transformation in the theatre, and hoped its faith in the industry would be shared by the public. The opening was a nostalgic occasion for 28 of the guests who were members of the original staff when it opened in 1932. W. A. Hockman, manager of the Gaumont in 1932 and now circuit manager of The Rank Organisation Theatre Division welcomed his old staff. They met the mayor of Lewisham, Councillor Mrs. D. Hurren and Lord Morrison. An extract from "The Midshipmaid," the film shown on the 1932 opening night, "Meet the Mayor" in the Rank "Look at Life" series, and a pre-release showing of Rank FD's "That Touch of Mink" was the opening night programme







Top: the members of the 1932 staff traced by The Rank Organisation pose with former manager W. A. Hockman. Right: Lord Morrison with W. A. Hockman, circuit manager, the Mayor of Lewisham, Mrs. D. Hurren, and Lady Morrison; Lord Morrison, J. R. Thompson, manager of the Odeon, W. A. Hockman, F. B. Taylor, Rank Organisation Theatre Division, and Lady Morrison; W. A. Hockman introduces a former 1932 usherette to Lord Morrison. Left: Terence Alexander, who introduced Lord Morrison, signing autographs. Below: Lord Morrison meets the former Gaumont's 1932 charwoman. On the right is W. A. Hockman





Reviews for Showmen

Edited by JOSH BILLINGS

KINE. Booking Guide

Title and Renter	R.T. and Certificates	Stars	Remarks	Box-Office Angle
Amazing Mr. Callaghan, The (Golden Era)—French	**80 min. (A)**	Tony Wright Lysiane Rey Paul Cambo	... Modern skulduggery, adapted from a Peter Cheyney best-seller, telling how a sleuth busts a French insurance racket. Acting vigorous, action fast, comedy crisp, English dialogue neat and backgrounds authentic	**Good mass "double bill" (C)**
†Arena of Fear ... ... (SF Film Dist.)—Foreign	**95 min. (A)**	Gerhard Riedmann Margit Nunke Willy Birgel	Eastman Color romantic melodrama describing the checkered courtship of a dancer and tiger trainer. Characterisation good, sentiment agreeable, tiger act thrilling, settings lush and suitably varied, photography first-class and English dialogue adequate	**Very good popular booking (C)**
†Counterfeit Traitor, The (Paramount)—International	**140 min. (A)**	William Holden ... Lilli Palmer Hugh Griffith	Gripping Technicolor real-life espionage melodrama about a naturalised Swede who hoodwinks the Nazis. Plot intriguing, acting impressive, direction resourceful, romance touching, suspense terrific, European backgrounds authentic and constantly changing, climax showmanlike, lensing efficient and musical score apt	**Infallible universal money-spinner (C)**
***Fast Ones, The ... ... (SF Film Dist.) —Canadian**	**58 min. (A)**	Don Borisenko ... Barbara Bricker Don Francks	Robust teenage melodrama centring on a wealthy young paranoiac. Tale meaty, team work convincing, action brisk and climax tense and salutary	**Punchy capsule quota (C)**
Miracle Worker, The ... (United Artists)—U.S	**106 min. (X)**	Anne Bancroft ... Patty Duke Victor Jory	Soul-searing and inspiring truelife melodrama concerning Helen Keller's childhood triumph over deafness, dumbness and blindness. Acting clever, treatment vigorous and sensitive, highlights moving and detail correct	**Outstanding out-of-the-rut offering (C)**
Prisoners of the Congo (Golden Era)—French	**88 min. (U)**	George Marchal ... Francoise Rasquin Andre Claveau	Jungle melodrama illustrating adventures of three men and two women on an enforced safari. Cast uneven, direction loose, thrills confected, footage excessive and English dialogue stilted	**Dicey "double bill," anyway in its present length (C)**
†Spiral Road, The ... (Rank)—U.S	**136 min. (A)**	Rock Hudson ... Gena Rowlands Burl Ives	Eastman Color adventure-cum-clinical melodrama about a young agnostic doctor who finds religion in the Javanese jungle. Story protracted, characterisation erratic, highlights few and far between and "happy ending" predictable	**So-so star booking (C)**
Swingin' Along ... ... (20th Century-Fox)—U.S	**74 min. (U)**	Tommy Noonan ... Barbara Eden Pete Marshall	Artless CinemaScope comedy, originally reviewed in the "Kine," issue of April 27, 1961, under title "Double Trouble." Tale of simple songwriter's success unchanged, but guest stars added	**Very moderate "second" (C)**

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN

* BRITISH QUOTA PICTURE † IN COLOUR

The Counterfeit Traitor

Paramount. International. (A). Photographed in Technicolor. Featuring William Holden, Lilli Palmer and Hugh Griffith. Produced by William Perlberg. Directed by George Seaton. Screenplay by George Seaton. Director of Photography, Jean Bourgoim. Music by Alfred Newman. 140 *minutes. Release not fixed.*

SPELLBINDING, heartrending and superbly mounted espionage melodrama, photographed in Technicolor. Biographical, it's adapted from Alexander Klein's best-seller and tells the true story of a naturalised Swede, American born, who while supposedly working for the Nazis during World War II sold them an expensive pup and secretly fed the Allies with vital information. Its itinerary, which covers war-time Stockholm, Berlin, Hamburg and Copenhagen, is nearly as exciting as the tale, brilliantly characterised by a hand-picked cast, and the two, firmly cemented through sensitive and showmanlike direction, merge into a tremendously moving and breathtakingly suspenseful thriller. The best-ever of its popular genre, the film's a box-office pushover. Grab it at all costs! Infallible universal money-spinner.

Story.—In 1942 Stockholm, Eric Erickson, a New Yorker who had become a naturalised Swede, is on the Allies' black list owing to his oil trading with Nazi Germany. He is approached by Collins, a British agent, and informed that he can wipe the slate clean by securing intelligence concerning Germany's oil refineries for the Allies. Erickson agrees, but has to remain mum, and his wife, Ingrid, leaves him, his business associates give him the brush off and his American relatives regard him as a traitor. The cold-shouldering bluffs the Germans, and Erickson goes to Berlin to examine the oil situation. He meets Marianne, a beautiful anti-Nazi, they work closely together and eventually fall deeply in love. Erickson receives further help from Otto Holtz, another Allied supporter, but the latter demands a letter promising him safety should the Allies win. Allied raids on Berlin cause serious loss of life and disturb Marianne and her Catholic conscience compels her to reveal all at confessional. A Nazi official masquerades as a priest, hears Marianne's confession and she is arrested and sentenced to death. The Germans also capture Erickson and make him witness Marianne's execution, but later release him. Learning that Otto has died, Erickson tries to regain the incriminating letter, but Hans, Otto's young son, a member of the Hitler Youth Movement, grabs it. Erickson chases Hans at Otto's funeral and persuades him to destroy the letter, but subsequently Nazi officials work on Hans. Erickson takes flight, finds friends in Hamburg's red lamp quarter and Denmark, and finally reaches Swedish soil.

Production.—The picture spends nearly an hour establishing character and creating atmosphere, but the preliminaries are handled so cleverly that the briefing of audiences for poignant and exciting things to come has a fascination all its own. William Holden, who has enjoyed vast and lasting popularity by being his own amiable, unflappable self whatever his role, has an ideal part as Erickson. He is completely disarming and seldom demonstrative, yet excels in the few tender romantic sequences. Lilli Palmer, mature, but still attractive, contri-

continued on page 21

NAT COHEN and STUART LEVY congratulate

producer **Joseph Janni**

director **John Schlesinger**

screenwriters **Keith Waterhouse & Willis Hall**

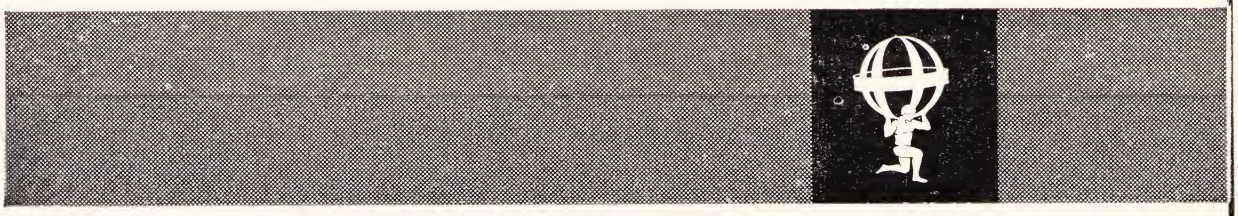
and all who contributed to the success of

A Kind of Loving

at the Berlin International Film Festival

where it won the Golden Bear

for the best film participating



We are proud to announce that production of

Billy Liar *starring* **Tom Courtenay**

will commence October 1 *produced by* **Joseph Janni**
directed by **John Schlesinger**
screenplay by **Keith Waterhouse & Willis Hall**
from the play by **Keith Waterhouse & Willis Hall**
and the novel by **Keith Waterhouse**

ANGLO AMALGAMATED FILM DISTRIBUTORS LTD

Your Films

by JOSH BILLINGS

West End

APROPOS my remarks last week about renters' reluctance to put out really worth-while product during June and July, Fred Thomas of The Rank Organisation, points out that since Samuel Bronston's "El Cid" (Rank-Super Technirama) opened at the Metropole, Victoria, last December, it's played 17 situations for a grand total gross of £367,000. "Spartacus" (Rank-Universal—Super Technirama 70) has also taken tremendous money around the country, and the same goes for "That Touch of Mink" (Rank-Universal — Panavision) in pre-release spots. True, none of these pictures went on general release during June or July, but they've nevertheless given a big fillip to our industry. All power to Rank!

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"THE LION" (Twentieth Century-Fox—CinemaScope—British) was the only new film launched in the West End last week. The all-star triangle jungle melodrama with a small girl and a massive lion playing considerable parts got somewhat mixed notices, but I'm happy to record that it got off to a fine start at the Leicester Square Theatre. The most favourable reviews were those of the two top circulation "dailies," *The Daily Mirror* and the *Daily Express*. No need to bother much about the others,

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IT TAKES some doing for a renter to have three colossal winners in a row at the same theatre, but Rank has achieved this at the Odeon, Leicester Square, with "Waltz of the Toreadors" (British), "That Touch of Mink" (Universal—Panavision) and now "Tiara Tahiti" (British). The last-named is just entering its fourth week and receipts have been consistently high. Grab these three laughter-makers and grow fat!

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"THE MUSIC MAN" (Warner-Pathe—Technirama) is strenuously blowing its own trumept at the Warner Theatre, but it's taken a little time for the cash customers to answer the call. The reason being that its star, Robert Preston, although terrific in the name part, is not known to the young ones. If the film had had a Cliff Richard playing the lead it would have been a sure thing from the start. However, enthusiastic word-of-mouth advertising is beginning really to pay off, and the musical's steadily winning the support it deserves.

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THERE is no better family entertainment than "Mr. Hobbs Takes a Vacation" (Twentieth Century-Fox—CinemaScope). Its humour covers a wide field and its cast includes Fabian, the teenagers' idol, as well as James Stewart and Maureen O'Hara. The comedy, although on release and doing very nicely, has suffered no serious drop in its high takings at the Carlton, Haymarket.

On Thursday, "The Cabinet of Dr. Caligari" (Twentieth Century-Fox—CinemaScope), a psychological thriller, moves in. It's a chiller with a pedigree and a warranted X certificate.

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"SOME PEOPLE" (Anglo Amalgamated—British), the adolescent melodrama containing apt propaganda for the Duke of Edinburgh's worthy Award Scheme, has done fair to middling business at the Plaza. It opened very well, following its favourable press and Royal premiere, but there's been a falling off in the carriage trade. It should come into its own when released. On Thursday, the Plaza goes "hard ticket" and increases its prices. The bait? "The Counterfeit Traitor" (Paramount), a grand espionage melodrama with an international cast, headed by William Holden, Lilli Palmer and Hugh Griffith, and a vast European backdrop. If it doesn't click, I'll climb the summit that figures in Paramount's famous trade-mark and throw myself off. Fred Hutchinson will be too surprised to break my fall!

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TODAY, "Reprieve" (Warner-Pathe) ends a profitable four weeks' stint at the Odeon, Marble Arch. The factual "big house" comedy melodrama didn't get me, but figures talk! Tomorrow "The Spiral Road" (Rank-Universal), a marathon clinical melodrama with spiritual overtones and Javanese backgrounds, takes over.

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"I THANK A FOOL" (MGM—CinmaScope—British), a psychiatric melodrama, took a hiding from the press. It also got the trade reviewers, including me, in a bit of a tizzy, but it has star values, some feminine appeal and a title that subtly intrigues. These factors have given the film a certain something that has caused cash customers to wend their way down St. Martin's Lane to the Coliseum.

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YOU can't make a solid meal out of hors d'oeuvres, even if they're gaily presented. This is a lesson to be learned at the Columbia Theatre, Shaftesbury Avenue, where "I Love, You Love" (BLC—Ultrascope—Italian-French) is being served. The extravaganza is whetting, though not satisfying, patrons' appetites, but should see the Bank Holiday weekend comfortably out. And then, "Mix Me a Person" (BLC—British), an Adam Faith opus, arrives. His name alone should rocket sales.

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STUDIO ONE, Oxford Street, is a law unto itself. It has a great family tradition, and rightly, and "Born to Sing" (Disney), the current attraction, is just its handwriting. The picturesque musical, featuring the Vienna Boys' Choir, continues to earn very useful pocket money.

PROSPER WITH ANGLO!

THE BLC all-British colour "double bill," "Mysterious Island" and "The Pirates of Blood River," definitely clicked at the London Pavilion. There was some argument as to which film should play top, but whichever way the programme is arranged it offers darned good value for money. And don't forget, both films carry U certificates. What a chance for Mum to get rid of the kids when the bill is released on August 13!

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"A KIND OF LOVING" (Anglo Amalgamated), the brilliant British low-life melodrama, has got right into its stride at the Rialto, Coventry Street. The picture didn't make a terrific impact when it opened at the Warner Theatre, or break records on its London release, but once it hit the provinces it bounded into the big money.

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BY ALL ACCOUNTS, "Harold Lloyd's World of Comedy" (BLC) is still turning over a pretty penny at the Ritz. It's approaching its seventh week and for the first four shared a concurrency with the Columbia Theatre, Shaftesbury Avenue.

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A QUIZ at the Continentals. "Jules And Jim" (Gala-French) goes on its money-making way at the Cameo-Poly. The offbeat comedy melodrama is attracting all classes to the upper end of Regent Street and creating its own floating population.

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AT THE Paris-Pullman, "Le Baron De L'Ecluse" (Gala-French) is scoring fluently. The comedy, featuring the inimitable Jean Gabin, can be easily followed and merits consideration for all but really tough halls.

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COMPTON-CAMEO'S "Girl On The Road" (French) didn't tear up trees at the Cameo-Royal, Charing Cross Road. The theatre is now playing an artful re-issue "double bill" Anglo Amalgamated's "Nudist Paradise" (British) and Miracle's "And Woman Was Created" (French), a Bardot offering. It's clicking.

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THE Cameo-Moulin, Windmill Street, opened with "Naked As Nature Intended" (Compton-Cameo—British) and "Call Girl Business" (Compton-Cameo—Italian). The latter was dropped for a short period, but has been reinstated, and the bill looks like running for ever.

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THE "hard ticket" situation hasn't changed and "West Side Story" (United Artists—Panavision 70); "El Cid" (Rank—Super Technirama 70); "Barabbas" (BLC—Technirama 70—Italian); and "South Pacific" (Twentieth Century-Fox—Todd-AO) are confidently anticipating a bumper August holiday at the Astoria, Charing Cross Road, the Metropole, Victoria, the Odeon, Haymarket, and the Dominion, Tottenham Court Road, respectively.

On release

NOW for the releases. "Mr. Hobbs Takes A Vacation" (Twentieth Century-Fox—CinemaScope) got off to a very promising start. The domestic comedy has been beckoning and delighting grown-ups and, with the children home from school, it should earn even bigger sums.

continued on page 22

Production

by DEREK TODD

THE FIRST picture to be photographed on a new colour stock is now in production at MGM's Boreham Wood studio. The picture is "In the Cool of the Day" and the film is the new Eastman Color negative 5251.

Director of photography of "In the Cool of the Day," Peter Newbrook, told me he is delighted with the new 35 mm. stock.

Among the advantages he has found it possesses are an improved colour rendition, a higher resolution and a wider latitude.

"And its very much finer grain makes it especially suitable for large screen systems and process work," pointed out Newbrook, who is filming the picture in Panavision.

So much colour cinematography has been going on in British studios lately that supplies of the standard Eastman Color stock ran out and the new film, made in Harrow, had to be released earlier than had been intended.

First ever

Consequently, "In the Cool of the Day" is the first film anywhere to use it.

Produced by John Houseman and directed by Robert Stevens, the picture stars Peter Finch, Jane Fonda and Angela Lansbury.

Houseman describes the picture as "a poignant love story of modern times which marks the screen's return to the type of entertainment that created some of its greatest classics."

The screenplay, based on the novel of Susan Ertz, was written by Meade Roberts, who, in collaboration with Tennessee Williams, was responsible for the scripts of "The Sound and the Fury" and "The Fugitive Kind."

Among the many films Houseman has produced is the very recent "All Fall Down," which also starred Angela Lansbury.

Director Stevens is under long-term contract with MGM, for which his first assignment was the currently showing "I Thank a Fool," which also starred Peter Finch.

Jane Fonda, who is, of course, Henry Fonda's daughter, studied at Lee Strasberg's Actors studio.

She is trying to be a completely different person in each of her films and throughout "In the Cool of the Day" hides her own waist-length hair under a darker, shoulder-length wig.

As make-up man Tony Sforzini pointed out, it is much more convenient to change the personality with a wig than to work on the actual hair.

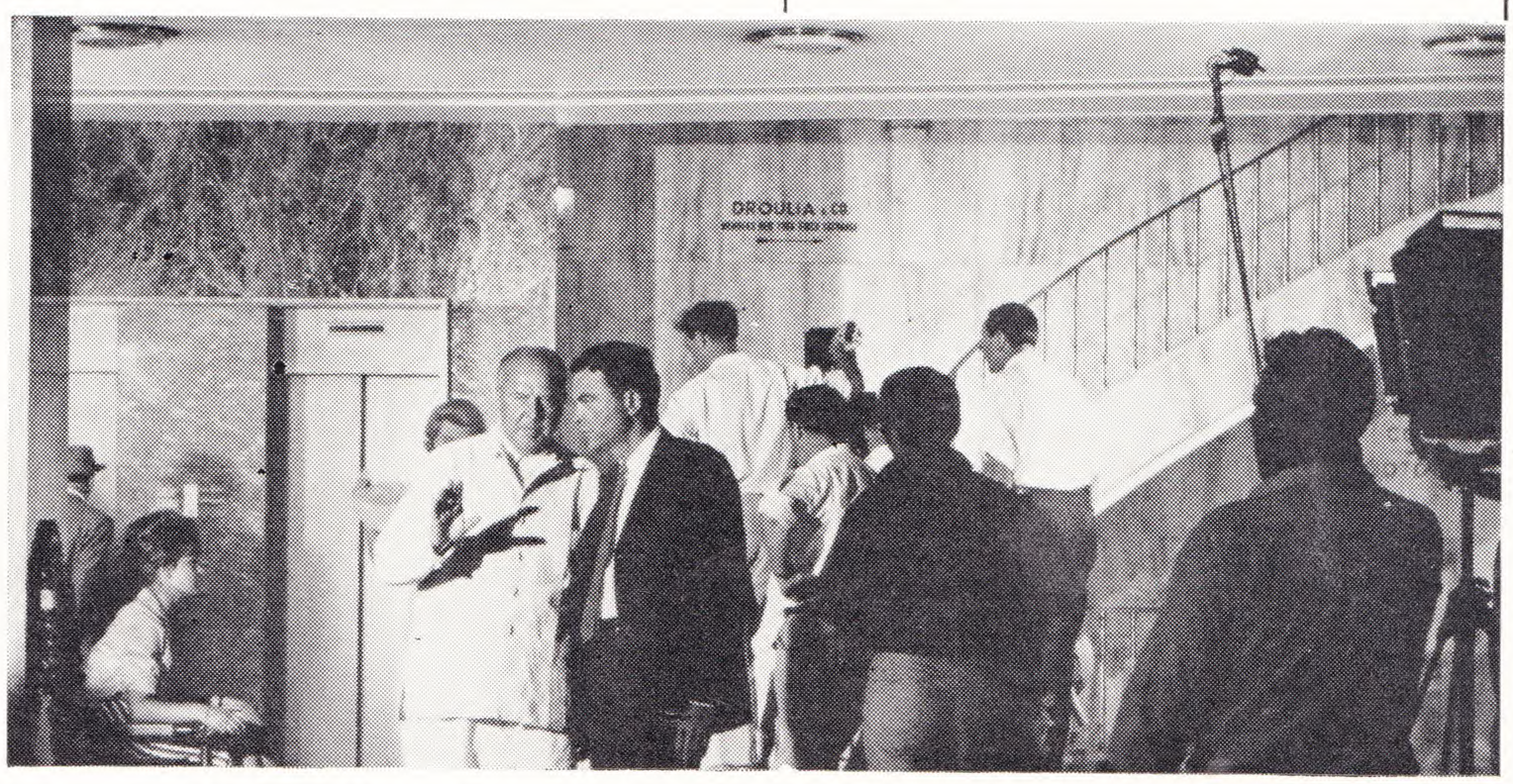
Before moving into the studio, the picture had several weeks of location shooting in beautiful weather at the Acropolis, the Parthenon and other ancient monuments of Greece. So the new Eastman Color film stock has an ideal subject for its debut.

+ + +

PRODUCER Charles H. Schneer is searching the coast for a parish to play the title role in "The Village that Wandered."

A WORD FOR IT . . .

Producer John Houseman (left) has a word with director Robert Stevens during filming of MGM's "In the Cool of the Day" at the famous tourist landmark, the Grande Bretagne hotel, Athens, while they were on location in Greece



SHOOTING NOW

ABPC, ELSTREE.—"Summer Holiday" (Elstree Distributors production for Warner-Pathe), producer Kenneth Harper, director Peter Yates. **"The Saint,"** tv series (New World for ITC), producers Monty Berman and Robert S. Baker.

MGM, BOREHAM WOOD.—"In the Cool of the Day" (MGM), producer John Houseman, director Robert Stevens. **"Champagne Flight"** (MGM), producer Anatole de Grunwald, director Henry Levin. **"Zero One"** (MGM/BBC tv series), executive producer Lawrence Bachmann.

PINEWOOD.—"Lancelot and Guinevere" (Emblem for UI and Rank), co-producers Cornel Wilde and Bernard Luber with George Pitcher, director Cornel Wilde. **"The Mind Benders"** (Relph-Dearden for Anglo), producer Michael Relph, director Basil Dearden. **"On the Beat"** (Rank), producer Hugh Stewart, director Robert Asher. **"The Horse Without a Head"** (Disney) assoc. prod. Hugh Attwooll, director Don Chaffey.

SHEPPERTON.—"The Lonely Stage" (Barbican for UA), executive producer Stuart Millar, producer Lawrence Turman, director Ronald Neame. **"Hide and Seek"** (Spectrum for Albion through British Lion), producer Hal Chester, director Cy Endfield, on location. **"The Small Sad World of Sammy Lee"** (Kenneth Hughes for Bryanston Seven Arts), producer Frank Godwin, director Kenneth Hughes. **"The Cool Mikado"** (Baim for UA), producer Harold Baim, director Michael Winner. **"Sammy Going South"** (Michael Balcon for Bryanston Seven Arts), producer Hal Mason, director Alexander Mackendrick. **"The Victors"** (Open Road for Columbia), producer-director Carl Foreman. **"Man of the World"** tv series (Pimlico for ITC), producer Harry Fine.

ARDMORE.—"The Very Edge" (Stross for Garrick through British Lion), producer Raymond Stross, director Cyril Frankel.

BEACONSFIELD.—"The Wrong Arm of the Law" (Robert Velaise), producer Aubrey Baring, director Cliff Owen.

BRAY.—"Paranoiac" (Hammer for UI), producer Tony Hinds, director Freddie Francis.

MERTON PARK.—"Sparrows Can't Sing" (Carthage for Elstree FD through Warner-Pathe), producer Donald Taylor, director Joan Littlewood. **"Death Trap"** (Anglo), producer Jack Greenwood, director John Moxey. Commercials and documentaries.

TWICKENHAM.—"The Man Who Finally Died" (Whitecross for Magna), producer Norman Williams, director Quentin Lawrence.

MARYLEBONE.—Commercials.

CARLTON HILL.—Commercials.

ON LOCATION. — "Tom Jones" (Woodfall for UA), producer-director Tony Richardson.

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TECHNICOLOR

AN · DEBORAH WALLEY

ay by BILL WALSH

SH and RON MILLER · Directed by JAMES NEILSON

Television

by TONY GRUNER

TELEVISION statistics are almost becoming as bad as some of the commercials. They can mean everything and nothing. The tv journalist is presented with an impressive document on statistics on ITV programmes from ITA which seems to indicate that more serious shows are provided by independent television than the BBC. A week or so later the Corporation issues its statistics which tell a completely different story. Who is right?

Again, on the number of viewers watching both BBC and ITV programmes TAM says one thing and the BBC Audio-Research department says another.

TAM this week reported that during June, 63 per cent. of homes receiving BBC and ITV programmes tuned into the former, and 37 per cent. the latter. The BBC, however, declared that for the quarter April-June, 54 per cent. of viewers opted for ITV and 46 per cent. for the BBC.

States the BBC, "For each of the last three quarters, the BBC's share has been far greater than in earlier quarters. This was only partly due to the effect of the Equity dispute with ITV. In the pre-dispute period, the BBC's ratio of viewing was 43 per cent. During the total dispute period this increased to 48 per cent. When the dispute was over this fell only 3 per cent. to 45 per cent."

Sample of Viewers

Most people are aware that the TAM system of obtaining statistics is on a sample of viewers, representative of all classes, by a device attached to sets which electronically records which channels are being viewed. Some critics have said that the number involved in this permanent viewing survey cannot do justice to the changing tastes of millions of British viewers.

It has been suggested that the homes selected tended from the outset to be more pro-ITV than BBC. But, the strength of TAM is that it has been recognised as practically the sole yard-stick of mass-viewing by the advertising industry and the television networks.

There was no basic criticism of its method of operation by the Pilkington committee, although the report recommended that the ITA itself should initiate more fact-finding surveys on viewing taste.

Unlike TAM ratings, which relate to sets switched on, the BBC estimates on audiences relate to people viewing.

Each day a cross-section of the public is asked about its previous day's listening and viewing. This is known as the daily survey of listening and viewing. Every Sunday people are questioned about Saturday, every Monday about Sunday, every Tuesday about Monday, and so on.

The survey samples the population by questioning some 3,000 adults and 1,000 children each day, and, as they are different people every day, this means that more than 1,500,000 people are questioned in the course of the year. But the question is always the same: "What programmes did you listen to (or view) yesterday?"

The questioning is done by trained interviewers scattered all over the United Kingdom. They record the answers they receive on special "log sheets" on which all the programmes broadcast are printed.

It is the interviewer's job to see that the person being asked recalls his viewing and listening accurately. Interviewers who are concerned with adults are told to question a certain number each day and they are told the kind of people these must be—so many men, so many women, for example, so many of each age group, and so on.

Interviewers who question children work on a different principle. They work only between 4.30 and 6.30pm and they call at specified homes, interviewing—with parents' permission—all the children over the age of five who happen to be there. These steps are taken to ensure that the people questioned each day are a representative cross-section of the whole population, excluding infants.

As soon as each day's "log sheets" come back to the BBC, the number of people recorded as viewing or listening is counted, broadcast by broadcast.

These figures are then expressed as percentages of the number of people questioned. Thus, one broadcast may have a "listening figure," as it is called, of five per cent., another of 10 per cent. or another of 20 per cent. But, thanks to the laws of sampling, these figures can be taken to apply to the whole population, so that it is fair to say that a broadcast which has a listening figure of, say, 10 per cent., was in fact heard by about 10 per cent. of the entire population of the United Kingdom.

On the face of it, the BBC's method appears to be more personal and thorough. And yet, is it? Shouldn't there be one approved system backed by both the corporation and ITA which could objectively study viewing figures, programme popularity and handle surveys on changing tastes. Without this independent approach to statistics, few people are likely to be convinced by the claims of any of the companies.

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WHEN this column reported that Television for Wales and the West Country had bought the UK rights of a U.S film series, "87th Precinct," few people imagined that the station would actually make a profit out of the transaction by selling the programme to the other ITV companies.

But this has happened, and no one is more delighted than NBC's Gerry Adler, the British head of the company. His deal with TWW is believed to have brought the U.S company a higher price than he might have received if he had sold the series direct to one of the big four contractors.

For "87th Precinct" has not only been sold to Ulster, Grampian Border and Westward TV, but has also been bought by Lew Grade for ATV in London and the Midlands.

The occasion is unique in that it is also the first time that Grade has purchased an American series from one of the smaller programme companies.

And as the NBC sale had a form of break figure clause enabling the U.S distributor to share in the gross as the sales figure moved upwards, NBC is more than happy.

The case of "87th Precinct" indicates that there is more flexibility in the buying and selling of ITV programmes than most of us, including probably Adler, thought possible.

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News in Brief.—"Hollywood, the Golden Years," a 50-minute film introduced and narrated by Gene Kelly, will be broadcast on BBC Television on August 10. When shown on U.S television it secured high critical approval for its objectivity and showmanship. . . . ATV's autumn programme is expected to contain more British series and fewer U.S shows than at any time in the last few years. "Man in the World" and "The Saint" both make their debut in the schedules, plus a new series of "Ghost Squad" and a Latin American musical series with Edmundo Ros which is still being made at Elstree Studios. . . . The resistance movement looks like becoming a popular vehicle for a drama documentary series. Hannah Fisher is expected to start her new film series dealing with the resistance movement throughout Europe in September.

ABC this week introduced a new series, "The Sword in the Web," about the French Resistance which will be transmitted on September 29; Robert Barr, the man who brought "Z Cars" to the screen, is working on a new series with a resistance flavour for the BBC for an early transmission date.

From America too, there is an emphasis on new series with World War II themes. They include "Ensign O'Toole," dealing with the war in the Pacific; "Combat," which will follow the GI's into France and Germany; "The Gallant Men" which will handle the campaign in Italy, and "McHales Men," starring Ernest Borgnine, the adventures of a PT boat in the South Pacific with Borgnine playing in the words of *Time Magazine*, "a sort of Marty Fitzgerald Kennedy." . . . "Kaskad," the Montreux prize-winning television show made by Swedish Television with Eartha Kitt, will be screened on BBC TV on August 6.

Expansion plans for Silver Blades

PLANS for the erection of ice rinks in Birmingham and Bradford have been announced by Silver Blades Ice Rinks.

At Birmingham the development is close to the city centre and will include a 32-lane bowling centre at ground level under the ice rink. The ice size will be 180 ft. x 85 ft. Total cost of the development is £600,000.

The existing Birmingham ice rink, in Summerhill Road, which is controlled by Silver Blades, will continue to operate and extensive improvements are planned for it.

At Bradford, the proposed £1½ million development in the city centre by Atlas Securities will include an ice rink which will be operated by Silver Blades. The ice size will be 180 ft. x 80 ft.

Both of these ice rinks, says Silver Blades, will be designed to give an atmosphere of luxury and comfort.

The company's Manchester and Streatham rinks will be closing down shortly for very extensive modernisation schemes at a total cost of £400,000. Planning permission is awaited for a development in Bristol which incorporates a Silver Blades ice rink, Mecca ballroom, 40-lane bowling centre and 600-seat cinema.

Hanley Essoldo goes

THE former Essoldo cinema at Hanley is being demolished and the city council is considering offers by development companies for the site. The cinema closed in May this year because the council refused to renew the lease, although the owners wished to build a new cinema and shops to replace the existing cinema.

RENTERS' NEWS

'Crooks Anonymous' gets London trade show date

"CROOKS ANONYMOUS," the Julian Wintle-Leslie Parkyn production distributed by Anglo Amalgamated, will be trade shown on Tuesday, August 7, at 10.30am, at Studio One, Oxford Street, London, W1.

The film combines a top star line-up together with a famous producer-director team and an original screenplay.

It is the story of an easily tempted jewel thief whose efforts to play it straight seem to lead to nowhere until he meets up with an organisation aptly named "Crooks Anonymous," a sort of illegal "Alcoholics Anonymous."

Leslie Phillips, star of many Anglo comedies, has the role of Dandy the jewel thief, and the members of "Crooks Anonymous" include Wilfrid Hyde White, Michael Medwin and Stanley Baxter, who plays eight roles in the film. James Robertson Justice also stars as an officious store chief, and the film introduces to the screen a young actress who recently made a tremendous impact on television—Julie Christie.

"Crooks Anonymous" was directed by Ken Annakin from an original screenplay by Jack Davies and Henry Blyth.

'Cool' sets hot pace on release

FOLLOWING a host of highly successful pre-release bookings Anglo Amalgamated's musical "Play It Cool" has had a big opening week at Blackpool, where, because of its attraction for family holiday crowds, it has been immediately rebooked for a further two weeks.

Meanwhile, first week general release box-office figures show that "Play It Cool" has scored a big hit with audiences in North West London.

All the music from the film is selling very well, with "Once Upon A Dream," one of Billy Fury's songs from the film, climbing steadily up the hit parade.

The film also opened at the Adelphi, Dublin, last week, and because of the big business achieved in its first three days was booked for a holdover week.

West End holdover for 'Reprieve'

"REPRIEVE," Warner-Pathe's true-life story of a man who narrowly escaped the electric chair, won itself an additional fourth week at the Odeon, Marble Arch, and was held over until today, Thursday.

Business for the first three weeks was so good that the film was booked for a further week.

"Reprieve" was issued on third release this week.

Colour newsreel of Jamaica's independence

THE independence celebrations in Jamaica will be covered in Technicolor by Pathe News. The newsreel will include footage of Princess Margaret and Lord Snowdon who will be in Jamaica from August 3-10.

A "film lift," using ship and plane, will rush material daily to London.

Pathe News is distributed by Warner-Pathe.



Auspicious occasion for Carl Foreman, who last week celebrated his 48th birthday, began shooting his new film, "The Victors," and started his brand-new career as a director on the same day. During the first day's shooting on location the unit surprised Foreman with a cake. Presenting the cake is Mike Frankovich Jr., who is a production assistant on "The Victors. On Foreman's right is director of photography Chris Challis. Foreman is producing and directing the Highroad Production for Columbia release from his own screenplay

Premiere next week for 'Mix Me A Person'

WESSEX Film Distributors, the producing-releasing organisation headed by Victor Saville and Ian Dalrymple, has completed all studio and laboratory work on its initial picture, "Mix Me A Person," starring Anne Baxter, Adam Faith and Donald Sinden. This production, made in association with British Lion, started shooting on April 2, 1962, and will have it world premiere on August 9 at the Columbia theatre in London.

Originally intended to open in the West End and in leading seaside resorts towards the end of August, "Mix Me A Person" (despite setbacks during filming mainly due to bad weather; building of additional elaborate sets and use of more London locations than originally planned) is being brought in ahead of time, so as to play a special limited season in the West End at the Columbia.

An early September release date will shortly be announced. The picture is being released in the United Kingdom and Republic of Ireland through BLC Films. Overseas dates will soon be arranged.

Roses all the way for 'Der Rosenkavalier'

THE "house full" sign has become a permanent fixture at the box-office of the Royal Festival Hall in London for every performance of Dr. Paul Czinner's "Der Rosenkavalier" since it was premiered there on July 9 to a distinguished audience.

Since that date, this Strauss opera has played a capacity week at the Festival Hall including a Saturday matinee with all seats sold out.

"Der Rosenkavalier" is also scheduled to play six Sunday performances, the first of which was a sell out. Last Sunday was also sold to capacity.

"Der Rosenkavalier" was produced and directed by Dr. Paul Czinner, who also produced "The Royal Ballet" and "The Bolshoi Ballet" films. The cast is headed by Elisabeth Schwarzkopf, Sena Jurinac, Anneliese Rothenberger, Otto Edelmann and Erich Kunz, and is backed by the Vienna Philharmonic Orchestra, conducted by Herbert von Karajan.

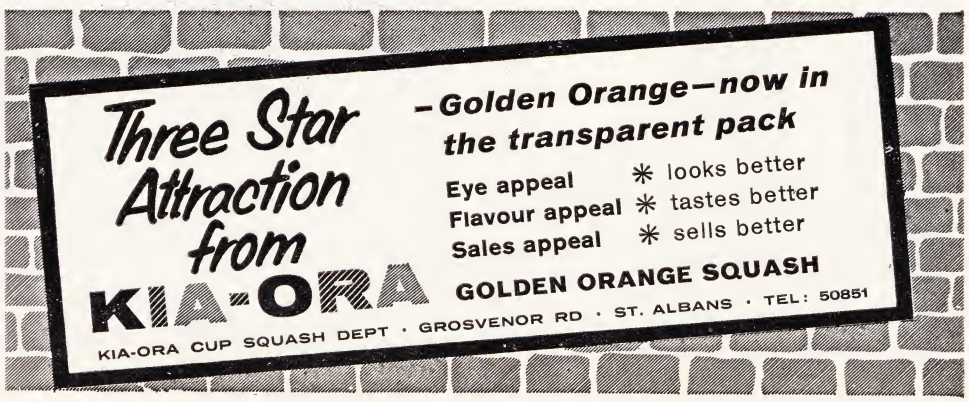
"Der Rosenkavalier" is distributed by Rank FD.

'The Eagles' on stage to boost 'Some People'

"THE EAGLES," instrumental group who played and recorded the musical numbers in Anglo Amalgamated's "Some People," will be making several stage appearances at ABC cinemas during August.

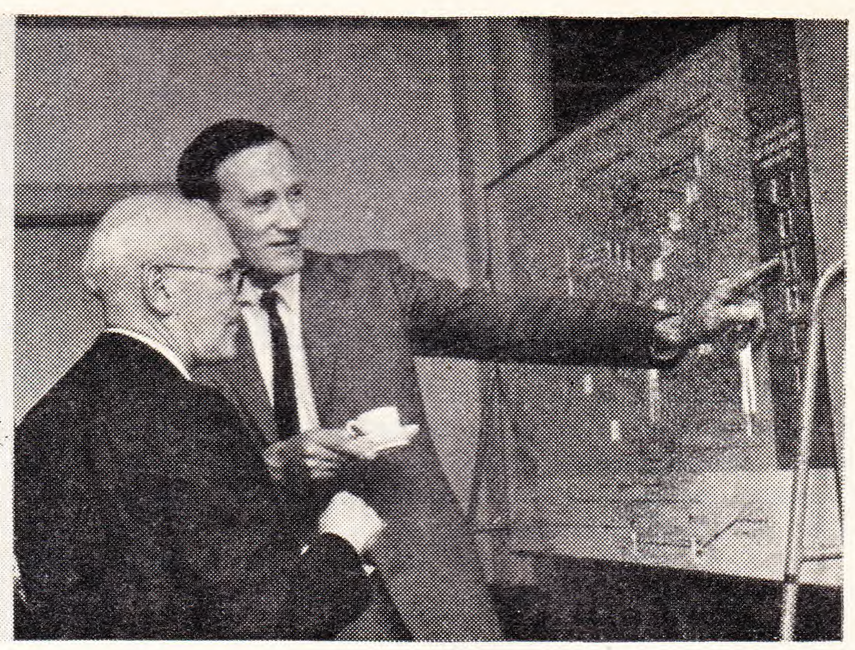
The group will visit six ABC theatres in conjunction with the film starting at the Commodore, Hammersmith, on August 7. The following evening "The Eagles" will appear at the Dominion, Harrow.

On August 13 and 14 they will attend the ABC, Kingston, and Ritz, Romford. The ABC, Croydon, and ABC, Bexleyheath, will be the final venues for the group on August 20 and 21.









Kay Harrison, F. E. Hutchinson, George Gunn; P. Reed, A. Allan; O. Croft, K. G. Gray



F. E. Hutchinson, P. Reed, A. Allan, Kay Harrison, George Gunn

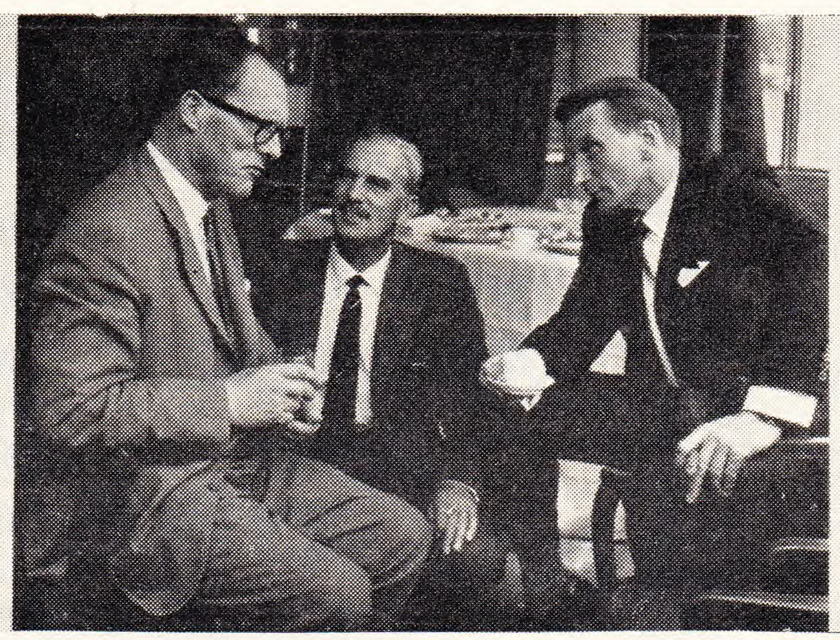


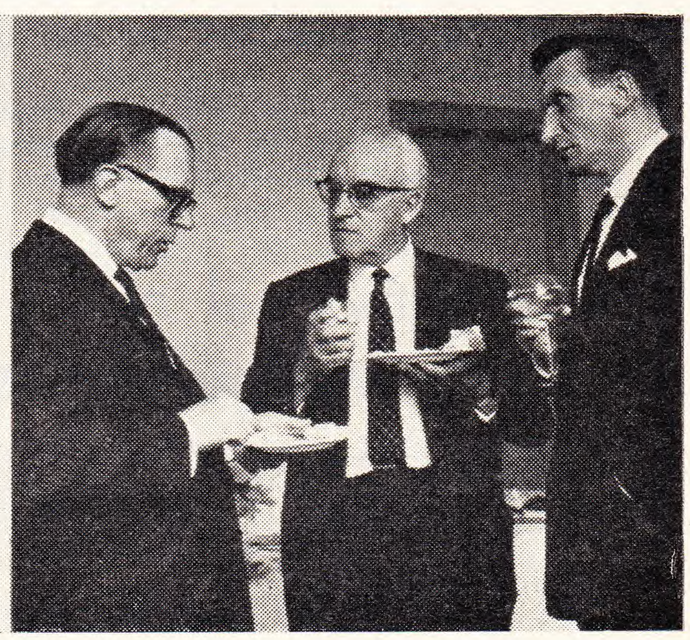
F. N. Bush, E. C. Chipp, O. Croft, George Gunn, R. W. Hadley, K. G. Gray, H. J. Syer, F. C. Littlejohns, Kay Harrison, A. Allan, F. E. Hutchinson, P. Reed, L. B. Happe, D. Peverett, R. S. Robson

Paramount visit to Technicolor

F. E. Hutchinson, managing director of Paramount Film Service, accompanied by six senior members of his executive staff, recently visited the Technicolor plant and laboratories at Harmondsworth, Middlesex. The party was welcomed by Kay Harrison, deputy chairman, and the three joint general managers of Technicolor, George Gunn, A. Allan and Leslie Oliver. F. E. Hutchinson and Russell W. Hadley, Jnr., D. Peverett, O. Croft, P. Reed, H. Syer and E. Chipp of Paramount were also joined for lunch by other senior executives of Technicolor—L. B. Happe, F. C. Littlejohns, F. N. Bush, R. S. Robson and K. G. Gray. Afterwards they were shown many aspects of the work of the famous laboratories, including technical devices employed in processing films made all over the world which flow through all the various departments before finally passing out as finished prints from the high-speed dye transfer machines. Later in the afternoon the Paramount guests attended a special film show in one of the private theatres at the plant and saw a screening of a Technicolor film specially made to demonstrate the latest technical developments of the Technicolor process, including 70 mm. prints now used for specialised road showing all over the world







A. Allan, F. N. Bush, P. Reed, R. W. Hadley, F. C. Littlejohns; A. Allan, F. N. Bush, P. Reed; George Gunn, F. E. Hutchinson, P. Reed

REVIEWS

—continued from page 12

butes a gay and touching study at Marianne, whose religious scruples bring about her undoing, Hugh Griffith pops up at shrewdly spaced intervals and amuses as the sly, cajoling British agent, Collins; and juvenile Helo Gutschwager is a little horror as the Nazi-brainwashed Hans. The supporting types, too, register. The tension rises and the tempo increases immediately Erickson visits Berlin, and thence on the cat-and-mouse act is played with tremendous finesse. The flowering of Erickson's and Marianne's romance enchants, the brief encounters between Erickson and Hans are, to put it mildly, salutory, and Erickson's dash to freedom is on-the-run stuff at its greatest. The scenes in neutral Stockholm and war-time Berlin, Hamburg and Denmark are authentic and heighten salient situations. Nothing spurious about "The Counterfeit Traitor"—and we can say that again!

Points of Appeal.—True story, stars, flawless characterisation, clever direction, strong human and romantic interests, sizzling highlights, arresting title, widely varied backgrounds and Technicolor.

The Miracle Worker

United Artists. American. (X). Featuring Anne Bancroft, Patty Duke and Victor Jory. Produced by Fred Coe. Directed by Arthur Penn. Screenplay by William Gibson. Director of Photography, Ernest Caparros. Music by Laurence Rosenthal. 106 *minutes. Release September* 17, 1962

SOUL-SEARING and inspiring true-life melodrama, adapted from the successful American stage play. It concerns Helen Keller, who became deaf, dumb and blind in infancy, but, through the patience and understanding of Annie Sullivan, a young woman who spent her formative years at a school for the sightless, learned to "see," "hear," comprehend and "converse." Finely acted, sensitively directed and having convincing 1880's atmosphere, it vividly and compellingly re-creates fact. But why a film hingeing on an amazing triumph over cruel affliction should receive an X certificate, only heaven and the BBFC know! As for its box-office potential, this is a matter for conjecture, but given the chance, it can't fail to move all and comfort those whose loved ones are grievously handicapped. It definitely demands full playing time. Outstanding out-of-the-rut offering.

Story.—Helen, daughter of James Keller, a small-town autocrat, and Kate, his second wife, contracts an illness which leaves her deaf, dumb and blind. Annie Sullivan, a young woman who had spent her early years in a school for the blind, is engaged as nannie to the seven-year-old Helen. James, Helen's lively adolescent half-brother, likes Annie, but shares his father's doubts that she can help Helen. Apart from an acute sense of touch, Helen is completely estranged from the world around her. Annie finds Helen intelligent, but undisciplined and the two have many violent rows. Keller and Kate make things difficult for Annie by pandering to Helen, and Annie insists that she and Helen stay together at a small garden house for a fortnight. This doesn't work out too well, and at the end of the two weeks the Kellers order Annie and Helen home. Helen gets fractious during dinner, but James suggests that Annie handles the situation her own way. She cools off Helen under a pump, the shock treatment has the desired effect and Helen finds an eloquent means of expression through finger-tapping. And so the miracle of making Helen's life worthwhile is performed.

Production.—The picture, although factual, is not entirely above criticism, but, despite occasional inconsistencies, it's a tremendous histrionic achievement. Patty Duke and Anne Bancroft have terrifically demanding chores as Helen and Annie, but put their hearts and heads into their portrayals and are more than equal to the challenge. Victor Jory registers as the arrogant, though worried, Keller; Inga Swenson poignantly conveys mother love as Kate; and Andrew Prine introduces welcome relief as the genial, forthright James. The highlights are the free-for-alls between Helen and Annie, but they never douse the story's vital spark, the conquest of dreadful disability. The film, remarkable that it is, may need some selling, but the effort could prove rewarding. The womenfolk should respond.

Points of Appeal.—Authentic story, outstanding portrayals by Patty Duke and Anne Bancroft, delicate and workmanlike direction, strong human and feminine angles, title and obvious exploitation angles.

The Spiral Road

Rank-Universal. American. (A). Photographed in Eastman Color. Featuring Rock Hudson, Gena Rowlands and Burl Ives. Produced by Robert Arthur. Directed by Robert Mulligan. Screenplay by John Lee Mahin and Neil Paterson. Director of Photography, Russell Harlan. Music by Jerry Goldsmith. 136 *minutes. Release September* 3, 1962

ADVENTURE-CUM-CLINICAL melodrama, with spiritual overtones. Adapted from Jan de Hartog's novel, it's about a young agnostic doctor who, while serving his "apprenticeship" in pre-war Java, eventually finds God. The tale has lofty intentions, yet is frequently corroded by predictable situations and finally peters out on an incredibly pat moral note. Rock Hudson, the screen's heart-throb, seldom misses a trick as the hero, but the rest either over or under act. There are occasional highlights, but they get their candle power from the exotic terrain rather than the script. Uphill stuff, unimaginatively directed. "The Spiral Road's" biggest box-office asset is the aptly named Rock Hudson. So-so star booking.

Story.—Anton Drager, a handsome, rugged medico without religion, comes to the Dutch East Indies on a Government grant and determines to gain all the knowledge he can and convert it into cash back home. He meets Frolick, a dissolute atheist river master, and William Watereus, a Salvation Army captain, who, helped by his wife, Betsy, runs a leper colony, in the jungle before contacting his mentor, Doctor Brits Jansen, a huge, bluff, bearded authority on leprosy. Drager and Jansen don't hit it at first, but Drager proves an apt pupil and has a ringside seat when Jansen orders the destruction of a rat-plagued village by fire. A cholera outbreak in Sumatra sets Drager and Jansen cracking, and Els, Drager's fiancee, follows them. Determined to discourage romance between Drager and Els, Jansen stages a rowdy reception, but Jansen gets jailed on a drunk charge, and Drager and Els marry. Jansen turns his back on Drager, but Els talks him round. Later, Drager crosses the path of Burubi, a witch doctor, shares a native girl's bed and kills Frolick to save his own life. Burubi traps Drager in the jungle, but Jansen leads a rescue party. Shock, terror and privation cause Drager to see the light and at the fade-out the redeemed and now fully qualified Drager goes into a permanent clinch with Els.

Production.—The picture, which has little passion or compassion, slowly trundles through tropical backgrounds to its clumsily signalled finale. Rock Hudson, best in comedy roles, takes his part seriously, but few opportunities come his way as Drager. Burl Ives makes an aggressive Jansen, but aggression defeats itself in the long run. Gena Rowlands is hardly more than a passenger as Els, and Geoffrey Keen finds Salvation Army kit uncomfortable as Watereus. The rest represent stock types. The "big" moments are the burning of the native village, the wild party, the hysterical Frolick's death, and Drager's jungle experiences, but none has powerful dramatic impact. The film's much too long and its message gets lost in a welter of padding.

Points of Appeal.—Star, title, colourful settings, Eastman Color and obvious exploitation angles.

Arena of Fear

SF Film Distributors. Foreign (A). English dialogue. Photographed in Eastman Color. Featuring Gerhard Riedmann, Margit Nunke and Willy Birgel. Produced and Directed by Arthur Maria Rabenalt. Musical Director, Bert Grund. 95 *mins. Release August* 27, 1962

SPECTACULAR romantic melodrama, a Continental film with English dialogue. Finely photographed in Eastman Color, it vividly describes the checkered courtship of a talented young dancer and a courageous tiger trainer. The course of true love is, needless to say, far from smooth, but nevertheless logically paves the way to thrilling animal acts, artfully interspersed by popular "laugh, clown, laugh" humour and sentiment. Its principal characters are boldly drawn, the English voice dubbing is more than adequate, and the widely varied backgrounds, are both gay and authentic. Just the stuff to give the troops of either sex. Very good popular booking.

Story. — Beatrice, a beautiful, but penniless, trouper, is given a job in a famous circus and she persuades Rudy, a handsome tiger-trainer, to let her dance in the animals' cage. Later, there is a slip-up, a tiger mauls Beatrice and gets shot, and Rudy departs. Another trainer takes over, but Beatrice joins Cameron, a sharp-shooter. He had "stolen" the wife of Dody, a clown, and she had been "accidentally" shot. Dody is bitter, but Willi, his small son, helps him fight back. Meanwhile, Cameron does more dirty work, but is ultimately unmasked and destroys himself. Finally, Rudy and Beatrice resolve their differences, their tiger act causes a sensation in Paris and an American impresario books the entire show.

Production.—The picture's big gimmick is, of course, the tiger act, but it's never over-plugged. Pagliacci comedy and sentiment, although a little laboured, artfully offsets the villainy, the romantic asides are agreeable, and, believe it or not, there is a spot of striptease. Margit Nunke is a comely, shapely and versatile Beatrice, Gerhard Riedmann impresses as the manly, whip-cracking Rudy, Willy Birgel makes a sinister Cameron, and Walter Giller and juvenile Massimo Giuliani are effective as Dody and Willi. Its supporting players, too, register. Tuneful songs, constantly changing settings and Eastman Color smoothly round off bizarre and exciting "big cage." The opus has considerable box-office potential.

Points of Appeal. — Holding story, attractive and competent cast, realistic thrills, human interest, large scale staging, Eastman Color and obvious exploitation angles.

The Amazing Mr. Callaghan

Golden Era. French. (A) English dialogue. Featuring Tony Wright, Lysiane Rey and Paul Cambo. Produced and Directed by Willy Rozier. 80 *minutes. Release not fixed*

MODERN skulduggery, adapted from a Peter Cheyney best-seller. It shows how Slim Callaghan, the ubiquitous, husky and handsome sleuth, busts an insurance and other rackets, controlled by a ruthless mystery man, and nibbles at a bit of "crackling." The acting has zip, there are scraps and chases galore, an intriguing pinch of sex, neat comedy touches and a suspenseful climax. Authentic Riviera backgrounds and a catchy signature tune put the hallmark on actionful and entertaining "rough house." Good mass "double bill."

Story.—Slim Callaghan, a sinewy, quick-witted special agent, is engaged to probe the sinking of a heavily-insured vessel near Antibes. He meets Storata, the owner, claiming one hundred and fifty thousand dollars, and Dolores, Storata's singer mistress, appearing at a Riviera gambling house. Later, Callaghan learns that Mr. Gardel, an Englshman, has committed suicide after cancelling a life policy and assigning sixty thousand dollars to a certain Mr. Mendes. Subsequently, Callaghan discovers that Mendes bosses a gang involved in murder, piracy and insurance frauds, and that Storata is merely Mendes' lieutenant. During the final free-for-all, Callaghan unmasks Mendes. Callaghan then goes on a spree, accompanied by Dolores.

Production.—The picture unfolds at a fast pace, yet finds time for comedy and slap and tickle. Tony Wright, the English star, gives a muscular performance as the girl-chasing Callaghan; Lysiane Rey is a snappy Dolores; and Paul Cambo makes a sinister Storata. The rest are tireless stooges. As for the fights and chases, they take place on land and sea and underwater and are sharply photographed. The overall, a French production, is lusty, colourfully staged pocket serial.

Points of Appeal.—Crowded plot, strong international cast, fun, games, fisticuffs, attractive settings, title and ear-tickling theme song.

The Fast Ones

SF Film Distributors. Canadian. (A) Featuring Don Borisenko, Barbara Bricker and Don Francks. Produced by Norman Klenman and William Davidson. Directed by William Davidson. 58 *minutes. Release August* 27, 1962

ROBUST teenage melodrama, made in Canada. It's about a wealthy young paranoiac who stirs up trouble just for kicks, has his evil eccentricities inflamed by jealousy, and finally comes a mighty cropper. The meaty plot, vigorously characterised, contains a smattering of popular romance, briskly unfolds against realistic backgrounds, and culminates on a salutary and suspenseful note. No time or words are wasted. Punchy capsule quota.

Story.—Don, a hefty lad, leads a black-jacket motor cycling group and Susan, neglected daughter of rich parents, falls for him. Andy, a society trouble-maker, resents Susan's interest in Don and frames the latter on a hold-up charge. Andy and two henchmen dress as black-jackets, grab a dance hall's takings and Andy runs down a car-park attendant. A pannier belonging to Don is dropped nearby and Don becomes suspect number one. Later, Susan overhears Andy discussing the hold-up, but is trapped. Andy bundles her into a truck and heads for the nearest cliff, but Don and the cops go in hot pursuit. Susan is spectacularly saved, and Andy gets his just deserts.

Production.—The picture, which concentrates on a highborn wrong 'un, proves that evil isn't entirely a question of environment, and makes its point without delving too deeply into sociology. Don Borisenko and Don Francks never let up as the male antagonists, and Barbara Bricker meets all emotional demands as the girl. Its supporting teenage types, too, register, but the Canadian drawl is a little disconcerting. No matter, the film has pace, apt musical asides, appropriate backgrounds and a thrilling climax.

Points of Appeal.—Taut tale, clever and virile young players, action, thrills, handy footage and quota ticket.

Swinging Along

Twentieth Century-Fox. American (U). CinemaScope. Featuring Tommy Noonan, Barbara Eden and Pete Marshall. Produced by Jack Leewood. Directed by Charles Barton. Written by Jameson Brewer. Director of Photography, Arthur E. Arling. Musical Director, Lionel Newman. 74 *minutes. Release August* 20, 1962

ARTLESS CinemaScope comedy, given a San Francisco backdrop. Originally reviewed in the KINE. issue of April 27, 1961, under the title "Double Trouble," but never released, it concerns a goofy youth who, aided by a "wide boy," wins a song-writing contest. The show's been tarted up with well-known guest vocalists and instrumentalists and a spot of "safety last," but the "embellishments" cannot conceal a poverty-stricken plot or compensate for laboured humour. Very moderate "second."

Story.—Freddie Merkle, a musically-minded baker's boy, is fascinated by a customer's door chimes. He incorporates the melody into a song and decides to enter for the San Francisco City Song Contest. A finance corporation snatches his special piano, but Duke, a slick, though likeable, gambler, acts as Freddie's manager, and the instrument is returned. At the last minute, a gust of wind carries off Freddie's song, but unknown to Freddie a vicar retrieves and posts it. Freddie attempts suicide, but fails, and his song triumphs. At the fade-out, Freddie and his girl, Ginny, and Duke and his cutie, Carol, are hitched.

Production.—The picture introduces a Harold Lloyd-like "thrill," as well as slap-stick reminiscent of an early Laurel and Hardy comedy, but the highlights, such as they are, are provided by Ray Charles, the coloured vocalist, Bobby Vee, the pop singer, and Roger Williams, the hot pianist. Tommy Noonan and Pete Marshall work hard as Freddie and Duke, but neither they nor Barbara Eden and Carol Christensen, who play Carol and Ginny, get much help from the script. By and large, the film's no great shakes, but the guest performers, appearing with and without provocation, furnish some exploitation angles.

Points of Appeal.—Clean "fun," well-known guest artists, CinemaScope and U certificate.

Prisoners of the Congo

Golden Era. French (U). English dialogue. Featuring George Marchal, Francoise Rasquin and Andre Claveau. Produced and Directed by Willy Rozier. 88 *minutes. Release not fixed*

ROMANTIC melodrama, unfolded against a jungle background. It illustrates the adventures of three men and two women, one stretcher-borne, on a "save their skins" safari. The story set-up, culminating in an encounter with pygmies and a white "wolf," is absurdly confected, its animal asides are clumsily attached, the English dialogue is stilted, and its camera work leaves much to be desired. Bring out the shears! Dicey "double bill," anyway in its present length.

Story.—An airliner crashes in the Congo but Fred, a hunter; Helene, a regional governor's spoiled daughter; Bob Ballart, an effeminate singing star; Bourderoux, a business tycoon; and Myriam, a social worker, survive. The last-named is badly injured, but the others build a stretcher and carry her as they struggle through the bush. They encounter wild animals, Bob gets the jitters, and Myriam attempts suicide, but accidentally wounds Fred. They press on, eventually meet friendly pygmies who save Myriam's life and Van Houcke, a diamond prospector. The latter forces his attentions on Helene, but is restrained. Finally, the safari reaches safety, Fred and Helene plan to marry, and all share the substantial film rights of their experiences.

Production.—The picture finds a pretty lame excuse for depositing its characters in the African jungle and limps from one predictable scene to another. George Marchal registers as the taciturn Fred, and Francoise Rasquin thaws out convincingly as Helene, but Andre Claveau overacts as the temperamental Bob, and the rest aren't much better. Indifferently-acted, far too long, burdened by sloppy talk and lacking colour, it'll try the patience of youngsters and adults alike. There's still time to cut it!

Points of Appeal.—Title and U certificate.

Shorts

Data

MINING REVIEW No. 12, 15*th year (U). British.* 10 *minutes. Produced by Peter Whale. Released August* 6, 1962.—A new way of bulk delivery of coal by means of a pipeline connected to a tanker is demonstrated by showing a delivery to Clevedon Court, a stately home in Somerset. The review continues with a story about judo and then shows the Royal Agricultural show at Newcastle, where the National Coal Board had an exhibit. This issue of the monthly review—each issue qualifies for quota and is available free—has interesting ingredients which are well presented. Good. F.W.R.

Anglo

PIG TALES. British (U). Produced and Directed by Gerry Levy. Director of Photography, Alan Pudney. Musical Director, De Wolfe. Narrated by John Slater. 25 *minutes. Release not fixed.*—Unusual interest featurette, giving a concise and entertaining history of pigs. It traces their ancestry, reveals the circumstances in which the Chinese accidentally learned to roast pork centuries ago, illustrates the great work done by the National Pig Progeny Board to improve the many breeds, and finally "serves" some appetising pork dishes at the Savoy Hotel, London. John Slater, the well-known stage, screen and tv actor, smoothly delivers the apt commentary, and the Eastman Color camera work is first-class. Good British fill-in.

YOUR FILMS

—continued from page 14

AT THIS time of year an X certificate can be a bit of a handicap to a general release, but, despite this impediment, "Boys' Night Out" (MGM—CinemaScope) is making the grade. It's adult, but fit for any company.

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"THE INSPECTOR" (Twentieth Century-Fox—CinemaScope—British) didn't collect a fortune, but finished on the right side. It has plenty of action and considerable feminine appeal.

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THE Anglo Amalgamated musical, "Play It Cool" (British), featuring Helen Shapiro, is doing terrific week-end business, but flagging slightly mid-week. It looks a "sitter" for the holiday period.

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"FIVE FINGER EXERCISE" (BLC) just can't get off the ground. The domestic melodrama, adapted from a highly successful play, is competently acted by an all-star cast, but neither the low-, the middle- nor the highbrow want to know.

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THE Warner-Pathe "double bill," "Merrill's Marauders" and "European Nights," scraped home, thanks to the latter. This, an international cabaret crawl, went down extremely well, but the other film, a Burma war melodrama seen through American eyes, fell flat.

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"BIG RED" (Disney), a canine adventure comedy melodrama, and "Dumbo" (Disney), a cartoon reissue, appeared to be a good kids' holiday bill, but it came out a bit too soon. It's now on the last leg of its London runs and will have to move if it's to make up the leeway. It should do better in the provinces.

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BLC'S "A Story Of David" (British) didn't reach first base, and I'm not surprised. It's David without Goliath, and to make a film about David and leave out the greatest contest in Biblical or, for that matter, any other history, is deliberately to flout gate money.

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I HAVEN'T heard a good word about BLC's "double bill," "Zotz!" and "Don't Knock The Twist." The first is a pretty feeble comedy and, as for the second, it deals with a dance that hasn't caught on on the screen. Flogging the Twist can be an expensive pastime.

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HERE'S an X certificate gimmick programme that's really taking money: Grand National's "The Dead One" and "The Monster Of Piedras Blancas." It's proved its worth in circuit, as well as independent, halls.

'The Dock Brief' takes the stand next month

PETER SELLERS playing three roles; Richard Attenborough playing six; a supporting cast that includes Beryl Reid, David Lodge and Frank Pettingell; a screenplay by Pierre Rouve, from the international award-winning play by John Mortimer—that's the entertainment offered in "The Dock Brief," a legal comedy for which MGM will hold a gala premiere at the Plaza, Piccadilly Circus on September 20.

Dimitri de Grunwald produced and James Hill directed the film, which was shot on location and at Shepperton studios by MGM.

Showmanship

by FRANK HAZELL

ONE OF the most effective methods of advertising is where the public is encouraged to participate through the offer of a reward. The man who knocks on your door gives you £5 or £10—providing you have a packet of the right washing powder and give the right sales line.

Newspapers offer lists of prizes that are staggering in their variety and value, and tens of thousands of viewers post answers every week to a television quiz show for a £5 reward.

Almost every packet of food one buys has an offer printed on the wrapping, and the sales of the women's magazines soar with the free inserts of knitting instructions, a free brooch or latest colour lip-stick.

This is a pattern that is growing. In my view there is nothing wrong with the idea of getting the public interested through the thought of personal gain.

In the cinema we have run various national contests, and in general these have been based on a two-pronged approach. The first is obviously the offer of a prize, and secondly, there has been a genuine offer for a chance to succeed in a particular field of work or play.

ABC has made the cinema contest its own particular field and has been most successful in promoting within the framework of genuine film exploitation some most fascinating and rewarding competitions.

For "The Music Man" the company again comes forward with a tip-top scheme which should gain nation-wide attention. The idea behind the "Grundig Music Man Talent Contest" is to find top young musicians. It is open to amateur and part-time professional musicians under 20 and offers as prizes eight Grundig tape recorders, valued at £450, £100 in cash, and auditions for ABC Television.

Local heats all over the country will be followed by eight regional finals. The winning performances at local level will be recorded on tape, and tapes forwarded for judging at the regional finals.

The national final will take place at a leading ABC theatre in London in January, 1963, and the finalists will appear in person before a judging panel of celebrities.

The contest will be advertised by means of foyer displays including colourful quads, streamers and display units. There are 300,000 four-page entry form leaflets for distribution by theatres, and 7,000 posters for Grundig dealers' windows.

An important aspect of the promotion is in its potential for local press editorial, and it goes without saying that there's a showmanship contest to reward managers for outstanding exploitation.

The point that makes particular appeal to me is the topicality of such a contest. First its appeal to the under twenties. Second, the working on the modern idiom of the pop singer or the young musician who today has greater pulling power than the best Shakespearean actor. With heats being held all over the country the contest has box-office potential. Then there is the chance of a television break-through, a thing every aspiring young singer and musician dreams about.

I think it has every ingredient of being a great success and with such a film as "The Music Man," I can see the promotional pay-offs at the local level being something quite outstanding.

THE COMPANY OF SHOWMEN

'Flower Drum Song' is bursting with publicity ideas

WHEN "Flower Drum Song" played the Odeon, Harlesden, **Mrs. W. Bishop** found it was not a case of thinking of what to do, but rather to make the decision of what could be left out. In nearly all situations, managers have found the ideas for this film far exceeded their publicity budgets, and like Mrs. Bishop, have had to be content with concentrating on the more obvious channels of exploitation.

Mrs. Bishop, naturally for a woman, found flowers and colour the basis for her campaign. The weeks prior to playdate, foyer displays used a floral setting for blow-ups from the film, and these, mounted with colourful fans, made an eye catching unit. Paper bags were overprinted and a bookmark distributed at the public library and through stationers.

Window displays followed the theatre formula; in floral settings the attractive style of the film's credits stood out to dominate the windows in which the units were displayed.

No campaign on "Flower Drum Song" would be complete without a street stunt of a Chinese-dressed distributor of leaflets. In this case, it was a young woman who made the town tour. The pictures of this stunt are ample proof of the interest it caused, particularly when the young woman found herself following the Salvation Army band. This time someone else banged the drum.

The final proof of the effectiveness of the campaign was the pictorial coverage the young woman's tour received in the local press.

Another woman who could not resist the Chinese flavour of her programme was **Miss J. A. Booty,** Odeon, Faversham, who produced some colourful and attractive displays for "The Road to Hong Kong." She also concentrated on the distribution of information through overprinted menu cards, paper bags, shopping lists, as well as letter box cards and straightforward heralds.

Once again **Leslie Harris,** Odeon, Brighton, had excellent support from his local press in his campaign for "Walk on the Wild Side." General editorial on the film was well supported by punchy display advertising, concentrating in both cases on the earthy nature of the film.

E. W. Brookes, Odeon, Gillingham, compiled a neat and rounded campaign for "Sergeants 3." Using much of the basic material, including painting blocks, heralds, 16-sheets and the quad size blow-ups of the stars, good displays were arranged, and distribution of the leaflets was carried out at the theatre and through local traders.

In spite of the film having played at nearby Chatham, press still gave good editorial coverage, and further mentions were gained for the Look at Life, "Scooter Commuter," and for this the local Lambretta concessionaires and club gave excellent support both in display and through a scooter rally.

Floats

The special display floats that some renters design and execute for their programmes can prove a top item for exploitation at the local level. Far beyond the budget and facilities of the single theatre they make a great impact through their street tours, and when carried out on a systematic coverage, constitute a campaign in themselves.

The effectiveness of such floats is proved with "The Prince and the Pauper"/"Moon Pilot," and Disney is giving the fullest support to managers in the tours they are arranging in conjunction with the programme's release.

A. E. Williams, Odeon, Ealing, includes pictures of the town tour the float made to support his campaign for this programme, and with his own arrangements of window displays and a street stunt of a young woman carrying an outsize book with each title on the covers, the programme message was well put over.

News editors' help

F. Reay, Odeon, Sunderland, has found his personal visits to his local news editors are paying good dividends. For "HMS Defiant" he again had some good press mentions. In the general exploitation for the film, a fine foyer display incorporating film stills and posters with ship's lifebelts, pinnacle, ship's wheel and code flags achieved the right atmosphere. Distribution of various leaflets incorporating the painting block and the "Navy Game" encouraged interest amongst the youngsters.

The main platform of the campaign by **C. E. Brown,** Gaumont, Preston, for the double bill "Moon Pilot"/"Prince and the Pauper" was the serialisation of "Moon Pilot" in the local paper. This was well illustrated and displayed, and, if we accept the press has a great pulling power, should have proved most effective.

Other items were the overprinted milk bottle tops, and moon money throw-aways which were distributed by a man in space dress. Photographs of this street stunt showed the interest it caused amongst the youngsters and their parents.

NEW MEMBERS

The following are enrolled in the KINE. Company of Showmen:

D. Coe, A/M, Odeon, Norwich.

R. E. Coombes, Regal, Cirencester.

B. F. Denning, A/M, ABC, Exeter.

T. J. Jones, A/M, ABC, Birkenhead.

C. P. W. Meggison, A/M, Odeon, Blackpool.

T. G. Wheatley, A/M, Olympia, Glasgow, S.E.

HONORARY LIFE MEMBER

G. Moore, manager of the Gaumont, Barnsley, has been enrolled as Life Member No. 404.

SEAL OF MERIT

H. Grossman (first), Commodore, Hammersmith (Life Member No. 371).

C. Greenwood, Odeon, Lancaster, was another manager who designed and executed some fine displays for "Flower Drum Song." Not an ideal area for the co-operative trader, but the Chinese restaurant gave assistance both in display and inclusion of film credits on its menus.

J. McIntosh, ABC, Huddersfield, used the book tie-up as the main item in his selling of "A Kind of Loving." As well as a series of shop displays, the main stationers also took a quarter-page advertisement in the local paper on the "Read the Book—See the Film" slogan.

For the same film **Frank Barton,** Elephant and Castle, Southwark, concentrated on the excellent press quotes for his theatre displays. Using stills to make a montage, selected quotes were mounted in the forefront of the illustrative material and were quite eye-catching.

Shopkeepers were co-operative and some good display units were made from cut-out posters and stills. Other away-from-theatre coverage was gained by the distribution of leaflets and overprinted bags.

For "The Man who Shot Liberty Valance," Barton also made the press reviews a top item in his campaign. His displays again had a great deal of punch, a mass of information and illustrations that everyone was bound to stop, look and read.

Twist contest

M. H. Wall, ABC, Harrogate, gained some fine coverage for "Play it Cool," through the twist contest he ran with his local dance hall. Most of the emphasis on the rest of the campaign was also aimed at the teenagers, and from all reports it paid good dividends.

Two further credits for Wall. For "Summer and Smoke" the national tie-up with Huntley and Palmers was well exploited and a contest run in conjunction with this gained press mention through the presentation of prizes by comedian Bill Maynard, who also helped to give a boost to the *ABC Review*.

F. W. Pearman, Odeon, Balham, caused a good deal of attention by his spaceman street stunt for "Prince and the Pauper"/"Moon Pilot." A series of illustrated display cards were also designed for use in traders' windows.

Another street stunt that gained attention was arranged by **Miss Millington,** Odeon, Rotherham, for "A Pair of Briefs." Two most attractive young women dressed in gowns and wigs made a town tour distributing the "summons" leaflets and certainly caused most male heads to turn.

In the same report, Miss Millington also sends an excellent editorial on her position as a cinema manageress—women are still quite rare in this position but from recent reports are certainly on the increase.

In a series of reports from **A. Evans,** Savoy, South Shields, the most outstanding features are the excellent foyer displays he appears to design for each programme.

In particular I would single out those for "King of Kings," "A Majority of One" and "Carry on Cruising." In each the film's atmosphere has been faithfully interpreted, and it again proves what live managers can do when the material is available.

Topical tie-up

R. C. Taylor, ABC, York, managed to tie up even more topically for "Carry on Cruising." This was with a local boat yard which runs steamers along the river. Four of these carried a banner, together with cardboard lifebelts giving film and theatre credits.

At this time of the year these river trips are very popular, and the photographs show how eye-catching the film displays proved. This boat tie-up was carried still further in a composite page but the film material appears to have been added as an after-thought, as the other advertising displays have no link with the film title.

The Showman also commends . . .

Figures in parentheses indicate number of credits

ARCHER, D. J., Empire, Coventry: The Pit and the Pendulum. **Allen, A. A.,** Regal, Sidcup: Stage show, Public relations, Theatre publicity (3). **Affolter, L. M.,** Odeon, Crewe: The Guns of Navarone. **Alexander, R.,** Odeon, Bilston: Bachelor Flat, Theatre publicity, Doctor at Large (3). **Allan, S. G.,** Odeon, Motherwell: Sergeants 3, The Road to Hong Kong (2). **Aylen, W. G.,** Odeon, Bishop Auckland: Pocketful of Miracles, Children's club, Flower Drum Song, Lover Come Back (4). **Aspden, W. W.,** Odeon, Blackburn: The Guns of Navarone.

BAILEY, E. F., Ritz, Stockport: Theatre publicity, Twice Round the Daffodils, My Geisha, Naked as Nature Intended, Splendour in the Grass (5). **Bulmer, S. J.,** ABC, Holloway: Twice Round the Daffodils, A View from the Bridge, The Roman Spring of Mrs. Stone, Go to Blazes, Operation Snatch (5). **Barton, F.,** Elephant and Castle, Southwark: Personal appearance, Public relations (2). **Bolton, H. T.,** Palace, Eltham: Public relations. **Brown, L. J.,** Ritz, Felixstowe: Public relations. **Brooks, W. G.,** Ritz, Market Harborough: Public relations. **Birse, H. C.,** New Victoria, Edinburgh: The Happy Thieves. **Brinley, L. J.,** Gaumont, Exeter: The Green Mare's Nest. **Berney, N. H.,** A/M., Gaumont, Watford: Sapphire, Swiss Family Robinson, The Hands of Orlac (3). **Brown, J. A.,** Gaumont, Edinburgh: Seven Women From Hell, Thirteen West Street, Flower Drum Song (3). **Bennett, G. E.,** Odeon, Stafford: Sergeants 3, The Guns of Navarone (2). **Brader, P. J.,** Gaumont, Nottingham: The Guns of Navarone. **Bedford, H.,** Gaumont, Derby: Sergeants 3, HMS Defiant, One, Two, Three, The Guns of Navarone (4). **Baker, R. C.,** Odeon, Hanley: It's Trad, Dad. **Booty, Miss J. A.,** A/M., Odeon, Faversham: The Comancheros. **Burness, A. G.,** A/M., Odeon, Dudley: Exodus. **Bint, B.,** Odeon, Sale: The Guns of Navarone, Children's club (2). **Bird, T. W.,** Gaumont, North Shields: The Prince and the Pauper, Moon Pilot (2). **Brookes, E. W.,** Odeon, Gillingham: Waltz of the Toreadors. **Baxter, F.,** Gaumont, Leicester: Operation Snatch. **Blease, G. B.,** Odeon, Bolton: One, Two, Three, Look at Life (2). **Browne, P. G.,** Odeon, Edgware Road: Sergeants 3. **Bishop, Mrs. W.,** A/M., Odeon, Harlesden: A Pair of Briefs. **Brooker, W. E.,** Odeon, Dagenham: It's Trad, Dad.

CARTER, W. S., A/M., Picture House, Doncaster: Go to Blazes, Carry on Cruising, Theatre publicity, Public relations, Susan Slade, Newsreel publicity, Splendour in the Grass, Only Two Can Play (8). **Carter, Mrs. S.,** A/M., ABC, Croydon: Children's club. **Clark, G.,** Rex, Consett: A Pocketful of Miracles, The Errand Boy (2). **Court, J. A. R.,** Astoria, Liverpool: Blue Hawaii, Children's club, The Comancheros, Theatre publicity, Fanny (5). **Cook, R. L.,** ABC, Swindon: The Pit and the Pendulum, Go to Blazes, Public relations, Children's club (4). **Charles, R.,** ABC, Catford: My Geisha. **Cattell, A. G.,** ABC, Torquay: A Kind of Loving, Summer and Smoke (2). **Cully, N.,** Coliseum, Whitley Bay: Theatre publicity. **Clayton, J. V.,** A/M., ABC, Leeds: Blue Hawaii. **Caufield, J.,** A/M., ABC, Halifax: Newsreel publicity, Children's club (2). **Clark, J. D.,** Gaumont, Liverpool: One, Two, Three, On the Waterfront (2). **Clarke, D. H.,** Odeon, Spalding: The Road to Hong Kong, All Night Long, Lover Come Back (3). **Channing, T.,** Gaumont, Middlesbrough: Revolt of the Slaves. **Clark, C.,** Odeon, Scotstoun: Sergeants 3. **Clarke, L. R.,** Odeon, Hounslow West: A Taste of Honey. **Calcott, J. J.,** Gaumont, Putney: The Road to Hong Kong. **Coppock, B. L.,** Odeon, Rhyl: The Day the Earth Caught Fire. **Cox, G. A.,** Odeon, Chelmsford: The Road to Hong Kong, Moon Pilot, The Prince and the Pauper (3). **Cane, P.,** A/M., Odeon, Southsea: The Day the Earth Caught Fire. **Court, H. J.,** Odeon, Southsea: The Road to Hong Kong. **Crawley, V. A. H.,** Odeon, Sevenoaks: Flower Drum Song, Twice Round the Daffodils (2). **Cheepen, M.,** Odeon, Camberwell: The Road to Hong Kong. **Curry, J.,** Gaumont, South Shields: The Devil Never Sleeps, Vengeance Valley, The Hunters (3). **Conway, C. D.,** Odeon, Hereford: Sergeants 3. **Crane, G. J. V.,** Odeon, Norwich: The Guns of Navarone, A Pair of Briefs (2), **Cranfield, G. W.,** Gaumont, Grimsby: The Guns of Navarone, The Devil Never Sleeps (2). **Collings, B. E.,** Rialto, Liverpool: The Guns of Navarone. **Cook, R. L.,** Odeon, Middlesbrough: Flower Drum Song, Public relations (2). **Carpenter, A. M.,** Odeon, Sutton Coldfield: A Pair of Briefs, The Devil at 4 o' Clock (2). **Chantrey, G. M.,** Odeon, Glasgow: The Road to Hong Kong. **Conway, C. D.,** Odeon, Hereford: Look at Life. **Carter, E. C.,** Odeon, Ilford: Sergeants 3, HMS Defiant (2). **Crisp, A. G.,** Odeon, Southend-on-Sea: A Pair of Briefs. **Campbell, H. S.,** Gaumont, Kings Cross: A Pair of Briefs. **Cross, P. A.,** Gaumont, Walsall: Exodus. **Coppock, B. L.,** Odeon, Rhyl: Flower Drum Song.

DAVISS, A. F., Gaumont, Falkirk: Sergeants 3. **Daviss, A. F.,** Odeon, Southall: The Devil at 4 o' Clock. **Ditcham, C. T.,** Odeon, Kingston: It's Trad Dad. **Dawson, A. E.,** Odeon, Darlington: Lover Come Back, One, Two, Three, The Devil Never Sleeps (3). **Douglass, W. A.,** Royal, Sunderland: Vengeance Valley, Pretty Boy Floyd, Naked as Nature Intended, The Pit and the Pendulum (4). **Davids, A.,** Gaumont, Worcester: The Comancheros. **Docherty, C.,** Queen's Hall, Newcastle: El Cid. **Dean, D. F.,** Gaumont, Smethwick: Moon Pilot. **Duckworth, A.,** A/M., Gaumont, Sheffield: Sergeants 3, The Devil Never Sleeps (2). **Downes, R. H.,** Gaumont, Birkenhead: On the Waterfront.

ELMES, L. J., A/M., ABC, Maidenhead: The Guns of Navarone, The Road to Hong Kong (2). **Edmundson, J.,** Ritz, Bradford: Newsreel publicity. **Eyre, I.,** A/M., Empire, Coventry: My Geisha. **Edmondson, K. D.,** Odeon, Chester: The Day the Earth Caught Fire, Lover Come Back, The Guns of Navarone (3). **Eslick, E.,** Odeon, Morden: Flower Drum Song. **Evans, R. T.,** Regent, Brighton: Sergeants 3, Public relations (2). **Elliot, J. C.,** Odeon, Gateshead: The Prince and the Pauper, Moon Pilot, All Night Long, The Devil Never Sleeps (4).

FROST, A. T., ABC, Oxford: Waltz of the Toreadors. **Francis, K. R.,** R/M., Marina, Lowestoft: Carry on Cruising, Susan Slade, Only Two Can Play (3). **Fisher, J. B.,** ABC, Hull: Stage show. **Frewin, G. D.,** Gaumont, Rochester: H.M.S. Defiant, One, Two, Three (2). **Frankland, D. G. M.,** Odeon, West Hartlepool: Flower Drum Song, Moon Pilot (2). **Firman, S. A.,** Odeon, Hatfield: Babes in Toyland. **Freedman, L.,** Odeon, Perry Barr: The Guns of Navarone, Moon Pilot (2). **Fairs, H. R.,** Empire, Aldershot: H.M.S. Defiant. **Fray, R. W.,** Gaumont, Hinckley: Lover Come Back, The Guns of Navarone, The Day the Earth Caught Fire (3). **Fricker, C. H.,** R/M., Alexandra, Aldershot, Thirteen West Street. **Farmer, R.,** Gaumont, St. Albans: The Hands of Orlac. **Fallowfield, G. P.,** Gaumont, Rayners Lane: Sergeants 3. **Fenner, J. B.,** Odeon, Bradford: The Guns of Navarone, Flower Drum Song (2).

GOLD, J., Grosvenor, Hillhead: Children's club, Fanny (2). **Guiton, A. J.,** A/M., Ritz, Luton, Loving You, Rocco and His Brothers, Thirteen West Street (3). **Gray, A.,** Ritz, Chatham: Stage show, Public relations (2). **Gooddy, J. M.,** Regal, Bicester: Public relations. **Grant, I.,** Regal, West Norwood: Waltz of the Toreadors, H.M.S. Defiant, The Guns of Navarone (3). **Gilchrist, B.,** Gaumont, Carlisle: Pocketful of Miracles, Lover Come Back (2). **Green, J. A.,** West End, Birmingham: El Cid. **Garb, J.,** Royal Hippodrome, Liverpool: The Guns of Navarone. **Greenwood, C.,** Odeon, Lancaster: One, Two Three, The Guns of Navarone (2). **Goldthorpe, B.,** Odeon, Stockton: Flower Drum Song. **Girdler, R. C.,** Odeon, Richmond: Waltz of the Toreadors. **Gurr, C. W.,** Odeon, Barnet: The Prince and the Pauper, Moon Pilot, A Pair of Briefs (3). **Gasper, K. J.,** Odeon, Hornchurch: H.M.S. Defiant, Sergeants 3 (2).

HANDFORD, E. G., Rex, Bedminster: Theatre publicity. **Hawkings, T. W.,** Palace, Arbroath: Fanny. **Hallam, A. E.,** Royalty, Hull: Petticoat Pirates, Theatre publicity, Public relations, Newsreel publicity, Town Without Pity, Twist Around the Clock, A Taste of Honey (7). **Horrex, C. B.,** Majestic, Kings Lynn: Blue Hawaii, Public relations, Children's club, Petticoat Pirates (4). **Homewood, R. L.,** A/M., ABC, Southwark: Summer and Smoke, Public relations, Go to Blazes (3). **Hurlbutt, Miss A. J.,** A/M., The Oak, Birmingham: The Guns of Navarone. **Hyland, F. J.,** ABC, Londonderry: The Young Ones, The Errand Boy, Blue Hawaii, On Friday at 11 (4). **Hodgson, C. A.,** Picture House, Doncaster: Public relations, What a Whopper (2). **Hobart, S. J.,** Odeon, East Dulwich: The Guns of Navarone. **Herold, C. A.,** Odeon, Surbiton: The Guns of Navarone. **Honeyman, R. G.,** Odeon, Ayr: Sergeants 3, The Road to Hong Kong (2). **Hainge, E. D.,** Odeon, Birmingham: H.M.S. Defiant, Sergeants 3, Flower Drum Song, Moon Pilot (4). **Hardy, D.,** Odeon, Lincoln: The Guns of Navarone, The Valiant, All Night Long (3). **Helyer, J.,** A/M., Gaumont, Nottingham: The Happy Thieves, Thirteen West Street (2). **Harris-Quelch, A. M.,** Gaumont, Dagenham: The Guns of Navarone, H.M.S. Defiant (2). **Higham, C. G.,** Astoria, Finsbury Park: It's Trad Dad. **Hayward, A. E.,** Gaumont, Norwich: Spartacus. **Hubball, H.,** Odeon, St. Albans: A Pair of Briefs. **Hurry, E. C.,** Regal, Edmonton: Stage show.

INGRAM, W., Gaumont, Glasgow: El Cid, The Guns of Navarone (2). **Ingledew, A. G.,** Gaumont, Burnt Oak: The Guns of Navarone, A Pair of Briefs (2).

LONG SHOTS

—continued from page 5

hoped that it was not assumed that he was 100 per cent. in accordance with everything Mr. Davis had said, alluding, of course, to the matters of controversy in the trade.

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RECENTLY returned from a visit to the U.S, Jack Phillips is hoping to conclude deals for several of Butchers' pictures.

In New York Mick Hyams, brother of Phil and Sid, and Dick Gordon, who handles some of Anglo's product, showed interest in two of Jack's pictures "Pit of Darkness" and "Freedom to Die."

They also discussed two of his latest pictures, "Emergency" and "Gaolbreak."

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IF A deal goes through, the pictures will go to television for, as Jack points out, British supporting features have little, if any, chance of theatrical distribution in the States.

Jack visited his daughter and son-in-law, who are resident in the States at present.

He also did some talent spotting. He mentions a young lady named Letha Faye Luster, who has done a fair amount of tv work and has been cast in one or two features. He hopes to get her over for a part in one of his future productions.

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THE OFFICERS of the Film Industry Publicity Circle were re-elected at the AGM on Monday.

David Jones continues as president; Theo Cowan serves another term as chairman, and Harry Pease and Ken Allen were returned as hon. secretary and hon. treasurer, respectively.

As Theo Cowan quipped, the elections were conducted with "undemocratic haste." But it indicates that members are satisfied that the FIPC is moving forward under the present leadership.

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THE FIPC has set itself the task of improving relations between the industry and the press, radio and television, a laudable aim, and it is undoubtedly proceeding to this end with considerable enthusiasm and beneficial results.

Apart from seeking to promote a popular image of the industry, the FIPC also does good work behind the scenes for worthy causes, notably the CTBF, the Royal Film Performance and Variety Club.

The members of the new executive committee are: Lee Langley, Arthur Alligan, Jerry Lewis, Kathie O'Brien, Leonard Samson, Bill Batchelor, Pat Williamson, Jack Upfold, Jack Worrow, John Behr, Douglas Bodkin and Tony Hill.

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RARELY have so many members of the entertainment industry paid a more wholehearted tribute to a trade union officer as on Saturday last at Manchester, when NATKE gave a party to mark the retirement of Fred Donovan, the Union's district officer.

Fred, who celebrated his 60th birthday on Sunday, has served the union for 25 years; health reasons have compelled him to stand down.

The national executive council meeting was specially held at Manchester during the weekend in order to give Fred a grand send-off.

Among the guests were S. K. Lewis, Harry Roelich, Ron White and V. Mancini of ABC; R. H. Dewes and Roy Mason of the Rank Theatre Division; Hyman Woolf of the Manchester Branch CEA; representatives of ABC and Granada Television; AMW; British Actors Equity; L. Lever, MP, and full-time NATKE officers from all parts of the country.

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SIR TOM O'BRIEN, on behalf of the full-time officers, presented Fred with a fine radiogram.

Among other gifts presented to him over the weekend were: a silver coffee set from Manchester branch of NATKE, and a teamaking set and table lamp from the NW division.

For Mrs. Donovan there was a transistor radio set and a gift of flowers, fruit and chocolates.

On behalf of regional officers of the union, S. Jackson (Newcastle) handed Donovan an illuminated scroll of appreciation and good wishes.

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DATA'S "Mining Review" shorts had a fine boost on radio at the week-end, in the "Movie-Go-Round" programme.

Peter Noble interviewed Donald Alexander, the National Coal Board films officer; Peter Whale, producer of "Mining Review" and John Reed, one of its directors.

Of course, Sam Goodman was delighted.

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CONGRATULATIONS to Ian Lewis, Hammer production executive. He was married on Saturday to Ann Hooper, at St. Mary's Church, Hambledon, Bucks.

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CONGRATULATIONS also to Henry M. Morgan and his wife. On Friday last week they celebrated their golden wedding anniversary. Henry is managing director of the old-established firm of Morgan's Slides.

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SORRY to hear that Harold Myers' representative of our American contemporary, *Variety*, has gone into hospital for a second operation; the first was about 12 months ago.

Harold is in the Central Middlesex Hospital, Park Royal, NW10, but hopes to be out in ten days or so.—**The Stroller.**

'Kine.'-MGM £600 Contest

The new gateway to success

BALHAM may be the "Gateway to the South" but if the El Morocco tea rooms described in Peter Sellers' record of that name ever existed their place is now taken by supermarkets.

One of these supermarkets co-operated with **B. W. E. Nethercote,** Ritz, Balham, by displaying eye-catching streamer posters during the playing of the double "All Fall Down" and "Postman's Knock," with notices such as "Like our prices they All Fall Down at the Ritz with the Postman's Knock."

Also very co-operative was the GPO who put on a display in the foyer for a week prior to playdate.

An abundance of posters depicted all aspects of post office work and each one contained a slip announcing that "Postman's Knock" would be at the theatre the next week.

Denis Cave and **Hazel Gardner,** Super, Oxford, organised a photographic competition in connection with "Light in the Piazza." The local Co-op arranged displays in its windows and passers-by were invited to photograph them and send their entries to the cinema manager. The winner was given a light-meter and second prize was a slide viewer.

The Vespa Club of Oxford also helped by supplying seven scooters and riders with placards on each spelling out the sentence "See MGM's 'Light in the Piazza,' Super, Now."

Chatham Veterans were the guests of **G. Williams** and **N. Empett** at the ABC, Chatham, during the playing of "Boys' Night Out" and their visit earned the film free publicity in the Chatham Observer.

Other publicity included the placing of a star portrait of Kim Novak with local hair-dressing saloons and special cut-outs in the foyer and on the main entrance doors.

JUNE AWARDS

First Prize (Engraved Silver Lion and £10): H. E. George, ABC, Dundee ("King of Kings").

Second Prize (Engraved Bronze Lion): J. M. Bailey, A/M, Broadway, Eccles ("King of Kings").

Specially Commended (Certificates): T. Ewin, Regal, Walton-on-Thames ("All Fall Down"/"Postman's Knock"); R. W. Hodder, ABC, Catford ("King of Kings"); B. W. E. Nethercote, Ritz, Balham ("All Fall Down"/"Postman's Knock"); I. Cave, Super, Oxford ("Light in the Piazza").

Highly Commended (Certificates): C. S. Watson, Elite, Middlesbrough ("King of Kings"); N. Scott-Buccleuch, ABC, Carlisle ("King of Kings"); G. Williams, ABC, Chatham ("Boys' Night Out").

More credits

"**King of Kings.**"—C. J. Smith, Castle, Merthyr Tydfil; H. R. Wilson, Wallaw, Blyth; R. J. Crabb, ABC, Nuneaton; John A. Dixon, ABC, Chesterfield; J. A. Richardson, Trocadero, Leicester; A. W. Seddon, ABC, Barnsley; W. Lawrie, Regal, Greenock; G. R. Mapes, Savoy, Stourbridge; D. Callander, Vandyck, Bristol; B. K. Slater, Pavilion, Stirchley; N. L. Eccleston, Palace, Lancaster; J. A. Gallacher, Regal, Kilmarnock; W. Davany, Ritz, Gateshead; J. Thompson, Ritz, Keighley; J. Smith, Ritz, Edinburgh; A. J. T. Wright, Royalty, Harborne; M. H. Wall, ABC, Harrogate; G. D. Harris, ABC, Derby; K. C. Shepperson, Ritz, Crewe; D. MacPherson, Toledo, Muirend.

"**All Fall Down**"/"**Postman's Knock.**"—J. L. Smith, Ritz, Edinburgh; E. G. Trumper, ABC, Maidenhead; M. Bottomley, Ritz, Bradford; A. G. Cattell, ABC, Torquay; H. T. Bolton, Palace, Eltham; R. Ratcliffe, Regal, Wembley; J. C. Cross, Whiteladies, Bristol.

"**All Fall Down.**"—A. A. Allen, Regal, Sidcup; L. S. Johnson, ABC, Camberwell; C. D. E. Parkin, Haymarket, Newcastle-upon-Tyne.

"**Postman's Knock.**"—L. S. Johnson, ABC, Camberwell.

"**A Thunder of Drums**"/"**The Colossus of Rhodes.**"—E. Duff, ABC, Wallasey; W. G. Brooks, Ritz, Market Harborough; C. J. Smith, Castle, Merthyr Tydfil; D. MacPherson, Toledo, Muirend; R. J. Crabb, ABC, Nuneaton; N. Cully, Coliseum, Whitley Bay; T. G. Wheatley, Olympia, Bridgeton; C. B. Horrex, Majestic, Kings Lynn; J. A. Gallacher, Regal, Kilmarnock; N. L. Eccleston, Palace, Lancaster; A. W. Seddon, ABC, Barnsley; T. J. Jones, ABC, Birkenhead; B. Caine, Forum, Wythenshawe.

"**A Thunder of Drums.**"—D. A. Denyer, ABC, Portsmouth; G. D. Harris, ABC, Derby.

"**Light in the Piazza.**"—A. J. Guiton, Ritz, Luton; J. Goulding, Walpole, Ealing.

"**The Four Horsemen of the Apocalypse.**"—B. Teague, Regal, Walham Green; J. Meichan, Regal, Cambridge; A. T. Frost, ABC, Oxford.

"**Ben-Hur.**"—P. Freedman, Pavilion, Stirchley; K. C. Shepperson, Ritz, Crewe.

"**Sweet Bird of Youth.**"—F. R. Vere, Carlton, Boscombe.

"**Gigi.**"—A. E. Hallam, Royalty, Hull; A. F. Thornton, Gaumont, Burton; P. Freedman, Pavilion, Stirchley; D. D. Bryson, La Scala, Clydebank.

"**Ada**"/"**Invasion Quartet.**"—G. A. Court, Imperial, Walsall.

"**Gone With the Wind.**"—A. P. C. Bridger, Ritz, Maidstone.

"**Bachelor in Paradise.**"—P. Freedman, Pavilion, Stirchley; A. S. Dale, ABC, Riddrie.

"**Village of Daughters.**"—H. A. Freeman, Prince of Wales, Harrow Road.

NFFC REPORT

—continued from page 3

of Gentlemen," "Sapphire," "Saturday Night and Sunday Morning," and "Tiger Bay."

Of its total resources of £8,000,000, the corporation now has a balance of £3,937,014.

Total loans approved during the year was considerably higher than the figure for either of the previous two years, continues the report. "This shows that there is a continuing need for the specialised banking facilities which the corporation offers."

Of the 50 films for which loans were approved, 13 cost £20,000 or less—indicating that there is still a substantial demand for good British second features.

Of the British quota films exhibited as first features on the three major release channels during the year the corporation assisted one quarter, a lower proportion than in any previous year.

A warning is given that the corporation's profit for the year does not mean that British films are generally profitable, even with the aid of the levy.

"A few very successful films attract an exceptional amount of levy, but many others show a substantial loss," says the report.

Congratulating British Lion on its greatly improved financial position, the report states that the NFFC directors are of the opinion that the investment in British Lion is worth "not less than the £600,000 at which it stands in the corporation's balance sheet."

Britain in ECM

Dealing with the European Common Market, the report says that if Britain joins, "It seems possible that British quota might be replaced by European quota, and that the levy would survive only to the extent of comparable aids in other ECM countries.

"Yet if all sections of the British film industry can approach this new international development with unity and vision, the corporation believes that an expansion of British production may well result," states the report.

"There should be little to fear from unrestricted competition from French, Italian and German films."

Membership of ECM "would expose the British film industry to the driving winds of economic reality but, if it will meet this challenge by economies in production, greater improvisation and imagination, and harder work, there is no reason why the new situation should not result in wider markets for British pictures in Europe itself.

"If membership should lead, as the corporation believes it could, to an expansion of British film production, then the demands upon the corporation's loan service might increase to such an extent that they could not be met adequately out of its present limited resources."

Arising out of the considerable number of inquiries from people wishing to enter the industry, the corporation suggests that "there is much to be said for the formation, with the support of the Five Trade associations, and the FFU, of a national school of practical film-making which could train and foster promising new talent."

Elaborating on some of the points contained in the NFFC report, John Terry, managing director, pointed out that when the corporation helped to establish an independent producer, it did in fact tend to lose profitable business thereafter.

For instance, the corporation had helped to finance "The Entertainer," but the people who made "The Entertainer" and "Saturday Night and Sunday Morning" were able to make their next film, "A Taste of Honey," without recourse to the NFFC.

"Inevitably, as we help to set up an independent producer on his own, he is able to find 100 per cent. finance on his own for his next film," said Terry. "Thus we tend to lose the more profitable business."

Terry went on to say, "We are rather concerned about second features because results are not very satisfactory, and they are unlikely to be otherwise in spite of the higher amount of levy which has now been approved by the Board of Trade. The second feature, he said, does not really provide an adequate training ground for new talent. "None of the new directors of prominence today have ever made a second feature—they all came from documentaries or short films."

He added, "I do think shorts of one, two, three or four reels should be seriously studied as alternatives to the second feature. Second features provided bread and butter for those who made them but little else.

"The public still seems to like them, but I think the public could be educated out of that," he said.

More selective

Dealing with the corporation's future business, Terry said, "It will, I think, be necessary for us to adopt an even more selective policy in the year ahead."

In answer to a question Terry said the corporation, in deciding whether to finance a film, looked very carefully at the project and at the record of the producer.

"I think the sort of film we shall have to remove from our purlieus is the ordinary entertainment film which finds its place on the television screens," he said. "The ordinary film which tended years ago to achieve quite a success now just doesn't go. There has got to be something special." He pointed out that the corporation was financing "Sparrows Can't Sing"—"something undoubtedly unusual"—which was being shot by Joan Littlewood, who had achieved great eminence in the theatre, largely on location in the East End of London.

"Some People" had also been financed by NFFC.

In answer to another question Terry said the corporation was prepared to finance films wherever they were to be shown. It was true they had not financed many films for television but that was because it was felt that television had sufficient resources to do that on its own.

Film for pay-tv?

It was not true to say that NFFC would not finance pictures intended for pay-tv.

He revealed that the corporation had already been involved in a film of part of "The Sleeping Beauty," with Margot Fonteyn, for British Home Entertainments, which might find its way on to pay-tv, if it came.

Also on the future Terry said, "I would estimate our lending in the current year will be what it was in the year before last—about the £1 million mark."

Another questioner recalled that it had been suggested by ACTT that if Britain entered ECM the NFFC would go. Terry replied, "I don't think that's true at all." He pointed out that the Treaty of Rome forbade only "distortions in competition": if there were comparable aids in other ECM countries then the NFFC could stay.

Terry told a questioner that quite a number of producers were now able to finance their productions from sources other than NFFC.

"There has been a greater extension of 100 per cent. finance from distributors," he explained. "This has been a tendency for quite a while and there has been an extension of it."

In reply to another question, Terry said that more and more of the films distributed by British Lion were coming from distributing companies such as Britannia, Bryanston and Pax.

But, said Terry, this did not mean that NFFC was getting fewer applications for finance.

"We are getting more and more calls, not less," he said. "The majority of the producers making films through satellite groups come to the NFCC for part of the end money."

'Billy Budd' premiere

"BILLY BUDD" will open with a gala premiere at the Leicester Square Theatre on Thursday, September 20. It will subsequently play on a hard-ticket basis in the provinces, and will be released initially by Rank FD in selected key situations.

SEVEN ARTS

—continued from page 3

studios, are "Sammy Going South," starring Edward G. Robinson, directed by Alexander Mackendrick and produced by Sir Michael Balcon, and "The Small Sad World of Sammy Lee," directed by Kenneth Hughes and starring Anthony Newley.

Now in preparation for production here within the next few months are "Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb," starring Peter Sellers and directed by Stanley Kubrick; "The Night of the Iguana" by Tennessee Williams, which will be filmed here and on location in Mexico; Brendan Behan's "The Hostage," to be directed by Robert Rossen; "The Streetwalker," directed by Richard Brooks; Somerset Maugham's "Of Human Bondage," starring Laurence Harvey and produced by James Woolf; "Kowloon," to be directed by Richard Murphy; "A Candle for St. Jude," which will star Nancy Kwan; "The Wild Affair," starring Sarah Miles, Maggi Brown and Sue Lloyd, to be produced by James Woolf; "The Other Side of the Mountain," from a screenplay by John Patrick; "Assault on the Queen," which Mel Ferrer will produce; "The Lonely Passion of Miss Judith Hearne," starring Katherine Hepburn, the first of three films for Seven Arts which John Huston will direct; and other properties which cannot be announced at this time because of contractual negotiations.

Ray Stark said: "We are very excited about the opportunities of working creatively here. We hope to make many pictures here that fit into this locale—there are so many talented young people here."

TRADE SHOWS

LONDON

Aug: 7:

Crooks Anonymous. Anglo. Studio One. 10.30 a.m.

Arena of Fear. SF Dist. Gerhard Riedmann, Margit Nunke, Willy Birgel. Celluloid. 2.30 p.m.

MANCHESTER

Aug. 7:

Ambush in Leopard Street. BLC. Regal, Studio Two. 10.45 a.m.

Aug. 8:

The Bridge. BLC. Regal, Studio One. 10.45 a.m.

LATE EXTRAS

Aug. 2:

The Spiral Road (A). Rank. Rock Hudson, Burl Ives, Gena Rowlands. Own Theatre. 10.30 a.m. and 2.30 p.m.

The Fast Ones. SF Dist. Don Borisenko, Barbara Bricker, Don Francks. Celluloid. 10.30 a.m.

An Odhams Group publication printed in Great Britain by Odhams Press Limited, 93, Long Acre, London, W.C.2, for Longacre Press Limited, 161/166, Fleet Street, London, E.C.4.





'THE LION' TRIUMPHS IN LONDON

Prolonged applause greeted the conclusion of the world premiere screening of 20th Century-Fox's " The Lion," at the Leicester Square Theatre. Pamela Franklin, the 12-year-old actress who stars with William Holden, Trevor Howard and Capucine, was among the host of show business and other celebrities at the premiere of the film which was produced by Samuel G. Engel and directed by Jack Cardiff. Above: Percy and Mrs. Livingstone, Pamela Franklin; Bob Goldstein, Ed and Mrs. Sullivan













Leslie Phillips and Caroline Mortimer; Peter Scott, Percy Livingstone and Ian McPhail; Ken and Mrs. Annakin; Cyril and Mrs. Edgar; Jack Clayton and Haya Harareet; Percy Livingstone with Cecil and Mrs. Ford

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